

THE ART-UNION.



LONDON, FEBRUARY 1, 1846.

LETTERS ON LANDSCAPE.

LETTER I.

To —, Esquire, Denbighshire.

DEAR SIR,—I hasten to answer your communication, and its principal question, as to the best mode of "attacking" Nature. I like your choice of the term attacking; it is indicative of a stout heart for the pursuit; and isolated from the busier part of the world, in the very centre of a wide and fine range of country, and with so much leisure as you have, which you say is in future to be devoted to landscape study, I shall expect and rejoice to be soon obliged to address you more as an artist than amateur.

There are some persons with whom, in writing to, I would not run the same risks of disheartening as I shall with yourself; but I am thoroughly aware of your indomitable and steady courage and perseverance: for you cannot but recollect—as you laughed at it so frequently—that upon our excursion of last year you outwalked and outrode me; you out ate and drank and fasted me; and, not tired of excelling your preceptor upon the dry land, both physically and morally, you outswam me, and then lugged me ashore like a member of the Humane Society, myself more like a sopped sponge than a painter.

I must, however, premise that, in addressing yourself to Nature, it will be necessarily more often upon bended knee than *en garde*. She is not to be conquered but by the steadiest devotion, which becomes the rapid and spontaneous growth of the pursuit; so that there is an equal danger of becoming her faithful though menial slave, as there is the chance, the glorious chance, of standing erect as her liberal translator.

You say that your whole time is to be employed in this pursuit. I add that nothing short of it can result in eminence; and we have always agreed that it is better to arrive at eminence in one pursuit, than attain a tantalizing and useless mediocrity in many; and under these circumstances it is that I would prescribe, and even press upon you, a routine somewhat of the following character.

For the first year, spend half your time before Nature, and the other half in copying some few, very few, fine pictures, either old or modern. Modern for the preference, as there will be obviously in them none, or at least less, of that disguise and equivocal surface the result of age first, then of varnish, and then of both together, and dirt; with the absence of some fine qualities, which they may have possessed in their prime or middle age, and the addition of repairs, either of a clumsy or dexterous character, as the case may be.

When I say I would press upon you this mode of work, it is due that you should receive some reasons for it; and I hope the few with which I may swell out the bulk of this letter may be strong enough to become motives of your own, for pursuing the road laid down at starting, with your characteristic perseverance.

In recommending you to work before Nature but half of your time, it is not even then intended that you go out with a box of oil colours, and the twenty other embarrassing accompaniments of a full-fledged painter; but that you make your first attempts with a very limited and simple material.

You absolutely must—and this I can readily imagine may be your most severe trial—confine yourself at setting out to outline. You must take the term outline in its most extended and liberal sense, not as merely indicative of that manner of drawing which consists only in surrounding the forms of Nature with a line, but as comprehending all that may be done with a point; at one time extremely narrow, at others broad; at one time fine, at others coarse, and varying between extremely light and extremely dark; everything within its powers being considered perfectly legitimate, except filling in large masses of shade, either light or dark.

The exercise of the pencil or chalk in these last cases is not only useless but mischievous, as it is certain to obliterate much of that which it is the object with a point to secure, and which a point only can be made to perform well.

The engaging at first in a more comprehensive and, consequently, more complicated and difficult material than the one here recommended, has very frequently had the effect of disheartening persons in every way qualified to shine in the Arts; and the difficulties necessarily felt by a young person, intent upon commencing a painter's life, by making pictures from Nature, with a full set of materials, are sufficient to daunt one of a very stout heart, and to throw him back, as a mode of accounting for his failure, upon the nearly exploded fallacies of intuition, inspiration, genius, &c.,—three very great things in their way, and of the last of which I have in a very short time fallen across about fifty very dissimilar definitions.

If this advice, which I would as soon you would consider an exhortation, make you champ the bit, as I can readily imagine it will, you must recollect that in Art, no less than in life, we all start—though with different powers—from exactly the same point; the only difference being in that other point at which each individual may arrive. Now, in whatever direction it may be, it is desirable that the line between the starting and winning points should be as straight as possible, otherwise one person, and particularly as a painter, may lose who should have won, had his exertions been all made in one direct line. The motive of this digression is that it gives me an opportunity of saying, that, as far as my experience serves me, the course laid down for you lies in a direct line between your starting and winning posts.

The digression I am commencing now is intended for a wind-up to the first; it is a consequence of the intimacy you have flattered me with, and the phraseology of which should have your finish.

I am very anxious that you should get a favourable start, which, once obtained, lay yourself down steadily for work, and as the course is a long one, with both teasing and ugly ground in it, repress excitement and encourage a determined pace. Nurse your powers for a time, when, if you can stay the distance and win, you will have to place yourself with the foremost, and then burst away from those who were the first to lead, lead yourself, and keep it or founder.

Do not chafe at that cloud of colours which will be soon so much ahead of you, nor make too much play to place yourself with those few stag-built forms who rather fly than run; there is much more to fear, in such a race as this, from those deep-winded and compact models coming up in the rear, with whom, though making little show at first, the day will ultimately remain.

Your not having worked during the time I was with you, last year, makes it requisite that I should offer some remarks upon the simple material recommended, and some such directions for its general management, as may be conveyed in writing. Your object will be much the same as that of the painter; not to make finished pencil drawings, but minute, characteristic, and very frequently hard-handed and energetic studies from Nature; betraying in them more of absolute form and character, than too much of mass and light and shade in the general, though as much as possible of light and shade in the particular; and down to, and as much as can be managed of, that light and shade about which there may be very properly raised a question as to whether it be light and shade or detail. Indeed, this debatable ground between light and shade and detail, in which the latter is included, forms the proper, most useful, and legitimate province of the pencil, or any other point that may be chosen—the reed or other pens, charcoal, chalk, wax, or other crayons, all included, but particularly as regards the pencil or chalk.

The great utility of good studies, done in this manner, with careful attention, particularly to those portions of a scene which may have in them any strong peculiarity or marked character, is that they retain in them very much of what would infallibly disappear, not only in the process, but at the termination of a work finished even before Nature. However early in life they may be done, independently of the knowledge acquired in the doing, they remain a fund of information and utility to the end of a painter's career. I may add, by way of assuring you that it will not be a loss of your time, and though the less a man says about himself and his works the more he will be listened to, that I never consider myself completely appointed in a complicated subject without an outlined study of this description, in addition to any painted studies that may have been previously done.

I have forwarded you, per yesterday's mail, sufficient material for your commencement. Amongst it is a quantity of different papers, but none of it—though materially differing in quality—fit for any other purpose. Some is what they call unsized: a similar paper to that upon which music is printed, and very fit for broad and simple work with the blackest leads only, with which you will find it extremely easy to execute both the faintest and darkest lines.

There is in this a great convenience, independently of producing a very rich and full effect. You only have to observe different degrees of pressure with a BBB pencil to secure every necessary variety in the depth of the lines, a light pressure returning a light and beautifully grey line, and a heavy pressure a rich dark one.

The other papers are more sized, and, consequently, harder, in proportion to the quantity of size in their preparation, but none of them so hard as what is prepared for water-colour painting.

Your object, as said before, will not be to produce finished pencil drawings, although you may spend as much time in your studies as you would in drawings, or more.

Should you be tempted to take from your old stock a fine hard paper, you will be obliged to use a different pencil for every tint you may wish to produce; the cause lies in this circumstance, in the characters of the two papers. The soft, yielding surface of the unsized permits what may be called its nap to be laid down, smoothed, and even polished under the lead point during the projection of a line, so much so, that a person to whom I introduced this material, upon making his first attempt, said he was afraid to proceed from the beauty of the line he had unintentionally produced. He had been in the habit of using the hard

papers, and spent some considerable portion of the first morning on which he worked with the softer papers in prying into the work he was doing, and which, as it were, gratuitously turned up such rich effect.

The hard paper, on the contrary, refuses to have its nap crushed or beaten down by anything short of a steel burnishing point, and acts upon the pencil somewhat in the manner of a file. Only half of the lead thus detached from the pencil is enabled to adhere to the paper; the rest may be blown off, and always comes away in setting. That which does adhere rests upon merely the minute eminences which constitute the nap of the paper. The result is that quality which has received by common assent the very appropriate and expressive term of smutty.

Should your enthusiasm impel you to come at once to loggerheads with Nature, at the risk of an open rupture, in attempting some few complete scenes—landscapes,—let them be as few as possible, and employ this first season at least in detached studies.

Be as particular and scrupulous as possible in selecting an object, and, when you have succeeded in finding one to your mind, spare no time and stint no trouble in working out a faithful resemblance. It is a thoroughly mistaken notion that anything is good enough for a beginner; neither as regards subjects nor material is this the case. The historical painter commences life with a study of the antique, in order to imbue his mind and its earliest impressions with the beautiful, of which it is intended that all his future work shall in some measure partake. Your antique must be the well-selected pictures upon which you will spend the moiety of your first year; and, when you go to Nature, accept nothing from her hands that does not even transcend similar passages you may have studied from your paintings.

Once neglect this rule, and she (Nature) will foist on you nineteen parts of rubbish to one of real beauty. Your mind as well as your folios will be stored with commonplace and useless material; it may be said worse than useless—mischievous—as in regard to your mind, and particularly that part of it devoted to memory; it will necessarily occupy the same space in it which may have been devoted to a better purpose.

I would advise your first commencing upon solid objects, such as finely-formed and characterised pieces of stone, small rocks, such as you can get close to, and which are well and distinctly embellished with mosses, &c. &c.; some cottages or parts of cottages, where the whole object may not be equally unexceptionable; good pieces of road (I do not mean pieces of good road), stems of trees, &c. &c., and avoid for the present much in the way of foliage.

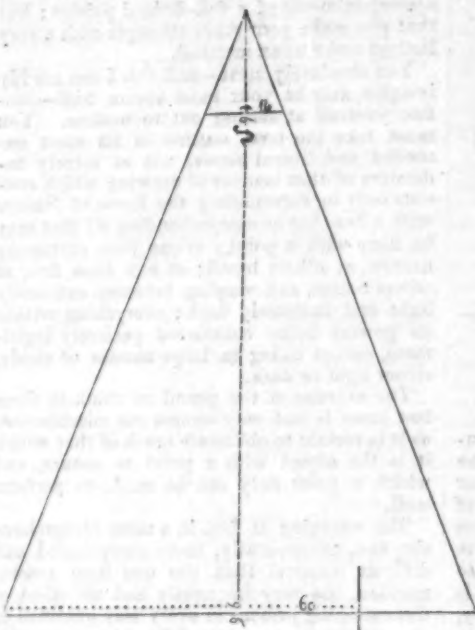
If you should, however, in the course of a month or two, feel inclined to get some fine large single trees or groups of them, do not commence your study too close to them, and for this obvious reason, that nothing of any considerable size can come into the immediate foreground of a picture, and, if it could, would not look large.

The diagram (introduced in the next column) will at once make this matter plain to you.

The old-established and legitimate angle, within which it is only considered right to admit a transcript from Nature, is one of 45 degrees; therefore, allowing the base line of your picture to come down to 14 feet from the place where you sit, an object measuring 16 feet in height would extend from the base to the top of your picture, let the canvas be of any size you like to name, as the size of the canvas or picture does not alter the case.

If a tree measure 60 feet in height, it requires, therefore, to be painted at a distance of 96 feet to come within the canvas; and, under these circumstances, it will reach the top of

your picture if its base commence at only one-fourth of its height from its lower edge.



You will see from this the necessity of making your studies of large objects from a good distance. If they should be made too close they will possess an amount of detail, colour, and light and shade, which belong to a different distance to that in which they must be painted to bring them within the limits of a picture at all; and your passages of a large description would, in despite of all you could do, want that keeping and aerial perspective which impart as much truth as that detail and local character which it would appear to be the aim of getting close upon an object of large dimensions. It follows, that the middle distance and distance of a picture are the only places in which may be introduced anything towering and grand.

I would not dwell thus long upon this subject, were it not that an attempt to produce the effect of largeness by an opposite treatment is often made in pictures, and oftener by far in studies; and you frequently hear the phrase, "bring a good large tree in the foreground," though it is physically impossible to do so.

As you are commencing by yourself, it is not unlikely that you may have some misgivings as to the necessity of a manner, and some solicitude as to adopting a proper one. Do not occupy your mind for one moment on the subject. Were it necessary, I could direct you to the pencil works of several most dexterous and admirable artists as guides in this profitless pursuit; but manner in pencil as well as paint is generally, if not always, obtained at a sacrifice of "naturalness," while in a truly admirable work there is no occasion, even if there were room for it. Get over your first year's work, and its products will be in some measure a gauge, by which may be measured the distance in Art, at which you may ultimately arrive; and, should this distance be a small and unsatisfactory one, we can make a mannerist of you in a very short time afterwards.

Send me a few studies as soon as you can, and I will return them accompanied by some few remarks as to where I imagine you may be either going right or wrong, and, if necessary, some directions as to a more defined method—no manner—of proceeding.

I am, dear Sir,

Yours truly obliged,

J. B. PYNE.

London, April 14.

THE CARTOONS OF THE ART-UNION OF LONDON.

THESE works have been executed, it will be remembered, in competition for the sum of five hundred pounds, offered by the Committee of the Art-Union of London for an historical picture suitable for engraving. The cartoons sent in and exhibited amount to twenty-eight in number; they were open for private view on the 9th and 10th of January, at the room of the New Water-Colour Society in Pall-mall, and subsequently for above a month to subscribers. Now, we do not know that the Committee of the Art-Union pledged themselves to exhibit them; but it is certain that to do so, in all cases of competing works, is highly desirable and satisfactory. This exhibition is a sufficient guarantee of the good faith to be observed with the artists; but it may also justify, in future, the Society exercising a discretionary power in selecting for exhibition such only as may have been produced in a good feeling—such as that which prompted the Art-Union to an offer so liberal. Of these twenty-eight works a few have been earnestly dealt with by skilful hands; but many, very many, of them are miserable mockeries, and of a character so vile that it is impossible to believe their producers have responded to the proposition of the Art-Union otherwise than as Falstaff did to Prince Henry, "with a fool-born jest." If any of the authors of such works be studying for the Art, it is melancholy to reflect how utterly destitute they are of friends—and being so, it were well they should adopt the custom of the French dramatist, and subject their works to the criticism of their servants—they would assuredly produce better.

Of the reading of the competitors a few words: a wide range for subject-matter has been opened, but, with a few exceptions, we find only the same themes that have been over and over again before the public—that may be read in all our exhibition lists back to our most time-honoured catalogues. There are two great sources of originality in subject—reading and imagination, and these reciprocal advantages, for they are mutually indebted. Literal fact in painting were valueless without imaginative development, and having touched the current of narrative, be it real or fictitious, it is with difficulty curbed within the power of imitative Art; but when both are wanting, the results are indeed a dry and sorry divertimento. We do, however, hope for much good from these competitions, although in this case the proposition has been so ill met. But to proceed to our notice of a few of the cartoons.

No. 1. 'Queen Eleanor obliging Fair Rosamond to swallow Poison.' This contains only three figures—the Queen, Rosamond, and a black attendant, who observes the action going on between the two former. The Queen holds the dagger in her right hand, and in the left the chalice, with the poison draught—Rosamond has fallen before the Queen, and recoils horror-stricken. Both of these figures are too studiously scenic—they are playing at the spectator, rather than naturally actuated by emotion. The Queen is enveloped in a study of drapery which, regarded abstractedly, is well drawn, but it is difficult to reconcile it with the figure. The hands of the Queen are too large; and the hands and arms of Rosamond are not only too large, but coarse in character: indeed the figure seems to be unfinished throughout, inasmuch as it wants in every way to be reconciled with the rest of the composition.

No. 2. 'Saxon Almsgiving.' There is here much that is good, and much that is bad. The drawing is sadly defective; the children are, however, happily presented, and save the work from condemnation.

No. 10. 'Queen Philippa interceding for the Lives of the Burgesses of Calais.' This is a production of very high character—not only admirable as a whole, but abounding in powerful passages of composition. The few objections which might be urged against it are far preponderated by its many beauties. The cartoon is crowded with figures, of which the King is the most conspicuous. The Queen is kneeling at his side; the expression of her features is intensely imploring,

while his stern resolution seems as yet unmoved. The King stands firmly—he hears, but does not venture to look upon the Queen, to whose earnest supplication the spectator listens with the surrounding crowd. To characterise this cartoon in a few words, it seems to have been designed with a perfect apprehension of the purposes of the Art-Union; the subject is a remarkable passage of history, which has been taken up with full power to do it justice. The drawing of the whole is masterly, and the chiar'oscuro highly judicious. We may observe that there is a sameness in the character of many of the male heads, but there is otherwise abundant variety. It is defective only in one respect—but that is an important one—sufficient dignity has not been given to the self-sacrificing patriots who have gone forth to die.*

No. 12. 'Howard Visiting a Prison.' so painful as to excite disgust; yet with indications of far more than ordinary power. The figure of Howard is a failure. That of the girl or boy—we cannot well say which—leaning against the pillar, is a terrible lesson. The work contains parts which evidence high genius; yet, as a whole, it is unsatisfactory; chiefly, however, because an ill-chosen subject has been so treated as to increase its want of fitness as a theme for Art. This is much to be deplored, for the artist, be he who he may, is destined to achieve great things.

No. 13. 'Non Angli sed Angeli.' This cartoon is strongly distinguished by the mannerism of the modern Italian school. There is little of aspiration in the selection of the subject or its execution.

No. 14. 'The Influence of the Christian Religion Exemplified by a Passage from British History.' The subject is Wulfstan (who was Bishop of Worcester at the time of the Conquest) preaching to the inhabitants of Bristol, who were accustomed to sell their children as slaves. We remark this work only to observe how often effect is debilitated by, or utterly lost in, minute finish. The work is at least curious in many respects.

No. 18. 'Ancient Britons Defending their Families from the Romans.' There is some good drawing in this composition—the action of the figures is well supported; but the work being only in outline, the pictorial effect is wanting.

No. 23. 'The Welcome of the Boy-King Henry VI. into London after his Coronation at Paris.'

* As there appeared to be imminent danger of the Art-Union Committee approving of this work, and so echoing the public voice, two letters have been written for their guidance—one to "The Builder," with the signature "Frank Howard;" the other to "The Athenæum," signed "An Historical Painter;" they are evidently both by the same hand. Communications more illiberal and unjustifiable were never printed; they afford conclusive proof of the hazard of permitting one artist to be the judge of another; and supply a powerful comment on the "Report of a Committee on Competitions," noticed elsewhere. Mr. Howard is, like all mediocre persons, vain and arrogant; his own failures as an "Historical Painter," in everything he has undertaken, are notorious. No one but himself doubts his utter incompetency. Yet here we find him in two leading publications abusing a fellow-artist in the coarsest terms—hating, as such men ever do, his rivals for the success he was himself incapable of achieving; the secret of his animosity being that Mr. Selous succeeded in obtaining one of the prizes offered by the Royal Commission; upon which occasion Mr. Howard did not hesitate to assert openly and continually that he had been cheated of his rights—that the first prize ought to have been awarded to him! Yet when his cartoons, that had been exhibited at Westminster-hall, were soon afterwards publicly sold, they brought somewhere about the price of twenty-five shillings each—a fourth of the value of the unsold paper. In both publications Mr. Howard states there is "a rumour"—that "Queen Philippa interceding for the Burgesses" is the work of Maclise—and he thus accounts for the praise it has so universally received; in "The Builder" he affirms it to be an insult to Maclise "to suppose that he would have allowed even an assistant in his studio to turn out such a work." No one, we believe, ever thought of suggesting the existence of such a rumour except Mr. Howard. In "The Builder" he is terribly apprehensive that the Committee will be guided to the selection of a piece of clap-trap and picture-making, instead of the work of mind they asked for; and in "The Athenæum" he states more broadly that if they do take it "they will expose themselves to the just contempt of all competent judges of the Fine Arts, as having selected a work of clap-trap, without even dexterity to recommend it, in lieu of what they professed to hope for—a superior work of Art, a work of mind." Fortunately it is for artists that they are not often at the mercy of such "critics!" The animus of Mr. Howard is manifested by his assertion, that more praise is due to a wretched production entitled "Evil May-day," than to "Queen Philippa interceding for the Burgesses." It may be that Mr. Howard thinks so; his judgment is upon a par with his generosity, and both are of the lowest possible order.

This work is crowded with material of a kind *ad captandum*, and worked out with a skilful and brilliant mannerism. The scene is Cheapside, and we see the son of Henry V. over the heads of a dense multitude wearing every variety of picturesque attire. The spectator is at once struck by a strong leaning to the chivalrous throughout this work—an attachment rather to the romance than the sedate reason of history, and will be made to feel rather the invention than the *animus* by which it is distinguished. It is difficult to understand why the artist has sunk in shadow so much of the near portion of his work, and left the more distant parts flat and ineffective—yet withal it is a production of care and labour; the author has been most earnest in his exertion, and the result must be considered as of a high order of merit.

No. 25. 'Seizure of Roger Mortimer by Edward III., in Nottingham Castle.' Mortimer is bound, but yet struggling with those around him; the King has grasped him by the throat, while the Queen interposes, entreating on her knees the life of her gentle Mortimer. The cartoon is one of great power—many passages of the composition are extremely beautiful; it is one of the very few which redeem the character of the exhibition, and shows a fine mind, as regards conception, with great skill in execution. The drawing is masterly, and so is the execution throughout; there is some confusion in the grouping, and the dead bodies are scattered without sufficient motive. On the whole—considered merely as a work of Art—it is beyond question the best in the collection; but, with reference to engraving, it is a failure—a clear mistake. The subject is not only unenviting, but a theme is commemorated that may as well be forgotten, and the familiarizing with which would do more harm than good. This is unfortunate—but its author is obviously a man of genius of the very highest order.

Thus we select for notice a few (very few) of these twenty-eight cartoons, many of those we have passed being beyond all criticism—a fact sufficient in future to justify the exhibition of only a selection.

It cannot but be deemed that on the whole the result of this first experiment is disheartening, if it be not humiliating; nevertheless, we rejoice that it has been made. Strength often proceeds from a consciousness of weakness—we must know what we want before we can seek to obtain it. We confess we expected a better issue from the liberal offer of the Society—we looked for other competitors than the tyros by whom these contributions have been for the most part sent in; except the four we have named, which are understood to be the productions of Mr. Selous (No. 10), Mr. E. Corbould (No. 23), Mr. Noel Paton (No. 25), and Mr. Armitage (No. 12), there is not one that, strictly speaking, exhibits promise of genius, much less its accomplishment.

The Committee have offered also £500 for "a group or single figure in marble." We hope the result of this competition will be more satisfactory. Models are to be sent in by the 1st of next July.

On Tuesday the 20th, the Committee of the Art-Union of London met and adjudged the premium to H. C. SELOUS, Esq., for his cartoon of 'Philippa interceding for the Burgesses of Calais.' Our readers are, we presume, aware that Mr. Selous will have to paint a picture from this cartoon; we have no doubt whatever that the errors committed by him in the sketch will be avoided in the painted work; public criticism will be useful to him; he will know better what to change and what to avoid; and we confidently predict that the painting will be of a high order of merit. All things considered, we believe nine-tenths of the subscribers to the Art-Union will cordially approve of this selection.

We learn from our excellent and esteemed contemporary, "The Builder," that "The meeting at which the decision was made, was very numerously attended, and the great merits of several other cartoons were canvassed at considerable length. The decision was ultimately arrived at *nem. con.*, and we have no doubt will be coincided in by the great majority of persons capable of judging. The duty of the Committee was an onerous one; we happen to know that it has been performed by them with the greatest care, solicitude, and impartiality." In the article we have quoted we find the following agreeable information:—"We have reason to believe the Committee will award honorary premiums to two or three of the other cartoons."

THE TIBER.

A MATTER of much interest is just now engaging the attention of the intelligent, the tasteful, and the curious. It appears that an offer has been lately made by some Englishmen to cleanse the turbid waters of this renowned river—to dredge its depths, and to take, as a reward for their labour, whatever they may find in it. Whether the Papal Government will accede to the proposal is at present uncertain; but it will be much to be regretted if it should not, as there cannot be the slightest doubt that an immense treasure of valuable and interesting relics would be discovered.

It is well known that a colony existed at Ostia as early as 630 years before the Christian era; that, soon after, this great inlet to the "Eternal City" became an important port, by which most of the magnificent acquisitions of Rome found entrance; and that, until the present hour, the Tiber is navigated by small vessels, bringing such merchandise as modern Rome requires.

In reflecting upon the history of this great "Mistress of the World"—embroidered with foreign foes, and torn by internal commotion—we feel certain that this river, running in the midst of a population of millions of men, must of necessity, both by accident and design, have been made the receptacle of a host of valuable and curious things.

The Tiber had once four bridges passing over it: near one of them—the ancient Pons Janiculensis—Aeneas Martius built a splendid citadel; three of these are destroyed, and their remains most likely lie undisturbed. The Ponte Rotto is still a highly curious ruin; near to it are the remains of the magnificent house of the great and unfortunate Rienzi, which appears to have been built in the eleventh century, and made up of fragments of an earlier date: its beautifully sculptured exterior excites general admiration. Close by, is the splendid ruin of the Temple of Vesta; the Church of St. Maria, built on the ruins of the Temple of Ceres and Proserpine. At the foot of the Ponte Rotto is the Grotto of Cacus, the remains of the Sublician Bridge, the Prata Murcia, the situation of the Camp of Porsenna, the mouth of the great Cloaca, the island of Esculapius—which, as is well known, once contained two splendid temples.

We mention these remains as affording an idea of the architectural treasures with which the banks of the Tiber were once enriched.

A variety of circumstances favour the notion that vast treasures in taste lie hidden in the alluvial depths of the Tiber; for, in times of commotion, whatever was engulfed therein was not likely to be removed while the ferment remained; and, from the indolent and unenterprising spirit of the Italians, it is probable no effort was ever made to recover what was lost.

We hear that Rome once contained more statues than inhabitants—great as that number is said to have been, namely, seven millions! The means are known by which numbers were destroyed; but it would be curious to hear what has become of the rest. One fact alone is very singular: the Mausoleum of Adrian, now called the Castle of St. Angelo—an edifice of 200 feet diameter, is said by Procopius to have been entirely covered with Parian marble, and decorated with pilasters supporting an entablature; whilst at each angle of the square base were groups of men and horses, and the top all round was covered with statues. Perhaps it would be impossible to obtain a clue to the destiny of any of these.

About 25 years ago it appears that an attempt was made to dredge the Tiber; it was undertaken with the feeble means and energies of Italians, and was not persevered in; and the harvest was a few blocks of marble only. The same project, undertaken with English skill and industry, would no doubt be crowned with very different results.

THE BEAUTIES OF THE POETS.*

We complain continually that the works of so many of our best authors are yet as it were untouched by our school of Art. This is particularly remarkable of Moore's poetry; and we are rejoiced to see these "Portraits"—as they are termed—associated with the reputations of artists to whom their execution has been consigned. In every other country but ours, the artist has rendered homage and accorded justice to the poet. They go "hand in hand;" and when the one fulfils his mission, the other is discharging his allotted task. They labour together—for one purpose and with one heart. Always, indeed, with us, the minstrel is not singing while there is no painter to listen; but it is matter of just complaint that Painting and Poetry have rarely wrought in unison for the same age. The one commemorates the other only "by fits and starts;" and not as a sacred and imperative duty. We rejoice at this attempt to mingle both in a style at once most pleasing and most satisfactory. Mr. Finden has long been a liberal and judicious caterer for public taste; and this project is highly creditable to him; the collection, the first division of which is now completed, although by no means free from fault, is on the whole excellent—it will add to his reputation, and, we cannot doubt, supply ample recompense for a "good thought" worked out in a manner the most laudable.

The series—thus far completed—consists of portraits of twenty-four of the principal female characters depicted in the poems of the poet Moore—painted by various eminent artists, expressly for publication in this work. Our task in reviewing the volume is materially abridged—inasmuch as we are enabled to introduce into our pages one of the portraits, as a sample of the whole. Our readers will, therefore, be enabled to judge of the character of the work better than they could do by any written description.

These "characters" have for some time been in course of progressive publication; but, the series being now complete, it forms (as we have intimated) one handsome volume, each plate accompanied by letter-press, and the whole preceded by a beautiful reduction of Sir T. Lawrence's portrait of Moore, which is finely engraved upon a light ground, the head being slightly, but effectively, relieved; but a little shadow thrown immediately round it. This charming miniature is surrounded at some distance by a frame, beautifully and ingeniously designed by J. Marchant; it is studded round by reduced copies of some of the plates—numerous small figures, worthy of Albano; and at the bottom are seen three figures, representing Painting, Music, and Poetry. This miniature of Moore is altogether one of the most elegant plates of the kind we have ever seen.

The first plate—"Black and Blue Eyes"—is after a picture by W. P. Frith; painted from the lines—

"The brilliant black eye
May in triumph let fly
All its darts, without caring who feels 'em;
But the soft eye of blue,
Though it scatters wounds too,
Is much better pleased when it heals 'em."

Two figures are here presented, in which the sentiment of the lines is fittingly maintained. Both figures are standing, the lesser leaning on the shoulder of the other. It is in the latter that the artist follows the poet's description of the black eye; the head is eminently beautiful; but the features express *Auteur* and indifference.

"The Irish Girl" is painted by A. Elmore, from the lines,—

"We need never leave our own green isle,
For sensitive hearts, or for sun-bright eyes," &c.

This figure is simple and unassuming to the last degree, the artist having thrown the entire interest into the head and its expression. To the truth of this notice of the plate we can testify:—

"Mr. Elmore has been particularly happy in this illustration. The character and expression of the 'Irish Girl's' face are natural and national; the eyes are ready for smiles or tears, glowing at that particular moment with a thought midway between mirth and mischief, and yet beaming with good nature—that good nature so artless and

* Finden's Beauties of the Poet Moore. Part I. Engraved by, or under the superintendence of, Mr. Edward Finden. Published by Chapman and Hall.

unsophisticated; abounding in demonstrative 'Ah! do's' and 'darlings'—in all the mellifluous nothings of an endearing language, musical with affection."

The exquisite song, entitled "Ill Omens," supplies 'Young Kitty'—a very graceful figure, rendered by J. W. Wright:—

"As she look'd in the glass, which a woman ne'er misses,
Nor ever wants time for a sly glance or two,
A butterfly, fresh from the night flowers' kisses,
Flew over the mirror, and shaded her view."

'Young Kitty' is accordingly standing before the glass contemplating the fallen butterfly, and we may suppose her giving utterance to the moral:—

"Ah, such," said the girl, "is the pride of our faces,
For which the soul's innocence too often dies."

The composition is extremely successful in its bearing on the subject—the sentiment is marked and legible.

The next plate is a charming figure, by W. P. Frith, entitled 'Laughing Eyes,' and painted from the well-known song—

"To ladies' eyes a round, boys,
We can't refuse—we can't refuse."

She is reclining in a chair in a graceful and easy pose, shading one eye with her right hand. This head is one of piquant beauty: the features are relaxed into a gentle smile—the eyes are intent, penetrating—and the entire effect is much aided by a profusion of black hair.

'The Exile' is a graceful figure, by W. P. Frith, from the lines—

"She sings the wild song of her dear native plains,
Every note of which he loved awaking."

The lady, whose broken heart is the theme of one of Moore's most moving melodies, was the daughter of John Philpot Curran, and the betrothed of the unfortunate Robert Emmett, who was executed at Dublin for high treason about the commencement of the present century. The poet has described her a fair exile, singing the "wild song" of her country, far away from the grave of him in memory of whom she pined and died. The painter has felt the full force of the moving strain, and has worked up to its sentiment.

'The Mountain Sprite'—

"And oft, oh oft, may thy foot thus light
In this lonely bower, thou mountain sprite."

She is painted by J. Wood—looking upwards, and shading her eyes with her left hand. The figure has been effectively studied, and is judiciously treated with a foliage background.

'The Garden Flower' is a sweetly unaffected figure, by J. W. Wright.

"Oh, could we do with this world of ours,
As thou dost with thy garden bowers,
Reject the weeds and leave the flowers."

She is earnestly engaged in separating some noxious creeper from the rank it had usurped among the flowers. The costume is that of the present day in its utmost simplicity. The features are infinitely sweet—indeed, the most perfect accord prevails throughout this graceful composition.

'Young Jessica'—

"All the day
With heart o'er idle love-thoughts pining"—
is an impersonation, by E. M. Ward. In her the poet depicts a type of the "lazy fine-lady class"—indolent, sleepy, musing rather than thinking—sighing when it is not too great an effort even to sigh, and almost too inanimate to smile. She is seated in an easy chair, idling over some work, perhaps the marking of a handkerchief.

'The Evening Star' is a beautiful personification, by F. Stone.

"And thou, too, on that orb so dear,
Dost often gaze at even,
And think, though lost for ever here,
Thou'lt yet be mine in heaven."

'The Coming Step' is admirably painted by E. M. Ward, from the ballad entitled "The Legend of Puck the Fairy;" in which is described a maiden waiting the coming of her lover, who is cheated into the belief of hearing the "coming step" by a trick of Puck.

'Ninetta' is a figure, by A. Egg, from the song addressed by her lover to a fair maid of Venice, who awaits his coming.

'The Vesper Hymn,' painted by J. G. Middleton. The motto—

"Hark the vesper hymn is stealing,
O'er the waters soft and clear."

This plate is admirable in conception and execution. The figure is singing to the accompaniment of the lyre; the head is upturned, and there is

inspiration in the movement and expression; poetry in the classic ivy coronal; and enthusiasm in the elegant negligence of the hair.

The next is 'Zelica,' the victim of the Veiled Prophet of Khorassan:—

"But there was one among the chosen maids,
Who blushed behind the gallery's silken shades."

She is seated as described in the lines, and habited in costume half Venetian, half Oriental. This has been most accurately drawn and carefully studied by A. de Valenci.

The last of the series is 'The Grecian Maid,' from a picture by G. S. Newton, R.A.: a work of exceeding interest and beauty.

We have named the artists who have contributed to this interesting gallery of impersonations from Moore; their reputation is a sufficient assurance of the excellence of these works, executed as they have been.

The getting-up of the volume is in all respects highly creditable to Mr. Finden; the binding is at once rich and beautiful, the design for the cover being one of the best things of the kind that has been produced in this country. Altogether, a gift-book more agreeable has been rarely submitted to us; some of the portraits are better than others, but none of them are without interest and value. The marvel is, that so costly a work could have been produced at the price charged for it; assuredly, it is only by a very large sale that remuneration can be obtained.

OBITUARY.

HENRY CHAWNER SHENTON.

It is our melancholy and painful task to record the death of Mr. Henry Chawner Shenton, the eldest son of Mr. Henry Shenton, the well-known historical engraver. He died on the 7th instant, after an illness of four days only. His amiable and endearing conduct as a son, his promise as an artist, his kind and generous feelings as a man, render his loss a heavy affliction. He early evinced a predilection for the Arts, so much so that it was deemed prudent to place him with Mr. Behnes, the sculptor, under whose tuition he made such rapid progress as scarcely to leave a doubt of his future excellence. He was grandson to the eminent line engraver, Charles Warren, and nephew to the unfortunate Luke Clennell. Admitted a student of the Royal Academy, in April, 1843, at the age of eighteen, he exhibited the same year a group of 'Christ and Mary;' and at nineteen, in "Westminster Hall," a colossal group, 'The Burial of the Princes in the Tower of London,' which must be still fresh in the minds of the public; and again, at the age of twenty, his 'Archbishop Cranmer' and 'The Penitent.' Previous to his illness, his energies were directed to a fine and novel design, 'The Act of Nailing Christ to the Cross,' comprising four figures the size of life, the description of which we give as described by himself in a letter to the correspondent who has kindly supplied us with these facts:—"I am mad at present with a most glorious subject—it is the Crucifixion. I have represented a soldier nailing the dying God! who lies half-fainting across his knee, while he casts a malignant look of triumph at the heart-broken as well as beloved disciple of Christ, St. John, on whose breast our Lord rested his glorious head; close to St. John I have represented the Virgin, borne to the earth with oppressive grief. I thus give you a rough outline of my sketch."

We give another extract from this letter to show the young artist's love of religion as well as his profession:—"I think if artists were more religious, and not so utterly regardless of their God, they would produce works in which we should have more feeling and refinement than we have generally seen in the late Exhibitions; for the most part, artists—I mean young ones—are thoughtless persons; and it stands to reason, if a young man neglects intellectual pursuits, his mind must become impoverished as well as vulgarized. Let us guard against these things, for what is a greater loss to an artist than a misspent youth?—when time has flown never to return."

The loss of this able artist and excellent young man is a most severe one—not only to his family but to the world, of which he promised to be so bright an ornament.



ILLUSTRATED TOUR IN THE MANUFACTURING DISTRICTS.

BIRMINGHAM. SECOND DIVISION.

We continue our Tour in Birmingham, and commence the second division by recording our visits to the works of MANUFACTURERS of PAPIER MACHÉ. It is a class of manufacture for which Art has, as yet, done far too little, although there is, perhaps, no material for which it is calculated to do so much. As the name imports, articles in papier maché consist of paper, to which forms are given, either by placing the pulp in moulds and subjecting it to enormous pressure, or by attaching numerous sheets, each of which is allowed to dry before the succeeding sheet is applied—the one being added to the other until the requisite thickness is obtained. The latter is the best and more costly of the two modes, producing a material singularly light, pleasant, and durable, which may be turned in a lathe, smoothed with the plane, cut with the chisel, or twisted into varied shapes; while the former always leaves the article "brittle," and liable to break. It is also apt to throw up blisters, and presents, generally, an unlevel "curdled" appearance. It will be at once obvious, therefore, that where a surface "smooth as glass" is at all times procurable, and the material is so easily modelled into form, the artist has a ground, in many respects, superior for his purpose to panel or canvass.* Formerly, the japanner was limited to iron plates, for tea-trays and all flat objects; and when matters more directly appertaining to "furniture" were required, wood only was added. Paper was originally applied to this purpose, in Birmingham, about fifty years ago, as we shall presently show. By recent improvements it is used for a great variety of objects—Cabinets, chiffoniers, secretaires, and writing-desks; folding-screens, cheval-screens, pole-screens, and hand-screens; loo-tables, sofa-tables, occasional-tables, and coffee-tables; tea-pots, tea-chests, tea-caddies, and tea-trays; porte-folios, envelope-cases, card-baskets, card-boxes, and card-racks; inkstands; netting-boxes, glove-boxes, work-boxes, snuff-boxes, and cigar-boxes; pen-trays, wafer-trays, quadrille-pools, paper-weights, memorandum-cases, brooches, paper-knives, needle-cases, ladies'-companions, etuis, chairs, couches, ottomans, stools, mirror-frames, panels for decoration, door knobs, and plates. We give this list—long as it is—because few persons are aware of the number and variety of articles formed of this material.

The art of japanning had its origin in Birmingham about a century ago; the earliest manufacturer of tea-trays seems to have been a Mr. Baskerville, who was also founder of the type for the Bible, then called "Baskerville's Bible." One of his apprentices was Mr. Clay, the original ma-

nufacturer of papier-maché, who produced, in this material, tea-trays, waiters, bottle-stands, cabinets, &c. Besides an establishment in Birmingham, he had in London a warehouse—in King-street, Covent-Garden—which to this day bears his name. About the year 1760, he took out a patent for the manufacture of boards or panels of papier-maché, made by pasting together a number of sheets of paper to any required thickness, and, when well dried, immersed in hot boiled oil and tar spirits until well saturated; to be then dried on a hot stove; when thus prepared, it was worked with cabinet-makers' tools into any form or shape—just as mahogany or other woods; afterwards it was stoved, varnished, ornamented, and polished. Mr. Clay amassed a large fortune by his invention. His profits were enormous; one of his apprentices—we believe the only one now living, out of two hundred—from whom we receive this information, furnishes us with one of his bills. "It was," as he states, "coining money." The result is as follows:—

Price charged by Mr. Clay for	£	s.	d.
a 30-inch paper tray	-	-	5 8 9
Cost of its manufacture	-	-	1 10 7

Profit - £3 18 2

At length the patent expired, and the manufacture was thrown open. The trade was then extensively carried on by Small and Son, Guest, Chopping and Bill, and subsequently by their sons, who made the papier-maché "blanks," and supplied them to japanners to ornament. To their successors in "the trade," we are about to make reference; but we may observe that, in 1836, a new patent was taken out by Mr. Brindley, of Birmingham, for making paper trays by pressing them out of a number of sheets of paper while they were wet—and as taken from the vat—so as to obtain the required thickness at once; while in this pulpy state they were placed between moulds, and pressed into shape by the mere turning of the press. This patent was contested, and thrown open in the year 1842, when the article previously

costly, was produced at a rate "astonishingly cheap," as compared with what it had been.

Messrs. JENNENS and BETTRIDGE, whose factory we visited, have been long and deservedly famous for the excellence to which they have brought this pliable material. They commenced business about thirty years ago—then working on a limited scale, manufacturing only tea-trays; advancing gradually, they achieved objects of elegance; but these were generally of simple forms—screens, tables, and so forth. They now employ between three and four hundred persons, and produce, as we have shown, almost an endless variety of goods. They were, undoubtedly, the earliest among the manufacturers to introduce improvements into the material; the first to try experiments beyond the production of the mere tea-tray; and for a long period they stood almost alone in the application of Art to the articles of their produce.* To effect this great and most praiseworthy object, they encountered many risks—risks which have not been incurred by those who followed their example, and have the benefits of their experiments and experience. Their fame is, therefore, fixed on a solid basis; for it has been amply earned.

In glancing through the very varied contents of their show-rooms, we were gratified to find many successful copies of good paintings and engravings, made by artists on the premises, which exhibited considerable freedom of touch and accuracy; we may allude in particular to some of the animals of Landseer, introduced upon the sides of portfolios and upon fire-screens, for which such subjects are well adapted.† We found ourselves somewhat at a loss to select objects for engraving; there could be, however, no doubt in reference to the inkstand appended; it is a graceful and attractive form, and exhibits, in the skill with which it has been cut, the adaptability of the material. Its only fault is that the bed for holding pens is not sufficiently deep. Our readers will not need long memories to compare it with the mis-shapen things that used to form the staple of the warehouse.



* The paper used in this elegant manufacture is similar in texture to ordinary blotting-paper, but of a grey colour. Prior to using, it is well saturated with flour and glue, in about equal proportions, and then laid on the mould of the article intended to be produced. These moulds are of iron, brass, or copper. The mould coated with the first layer of paper is then dried at a heat of 90 or 100 degrees Fahrenheit, for twelve hours. A careful smoothing by a file follows, after which another deposit of paper is made. The processes of drying and of smoothing are successively repeated with each additional layer of paper, until the article assumes the required strength. Paper articles have been made of six inches in thickness. An ordinary tea-tray, of a quarter of an inch in thickness, takes about thirty sheets of paper, or ten layers. When the newly-formed article is taken from the mould, the several parts are planed, filed, and trimmed, so as to be correct and level. A process of stoving next succeeds:—In this operation the varnish is laid on, and brought to a smooth, hard, and brilliant surface. This completed, the most delicate portion of the manufacture commences. The article is coated with a layer of shellac varnish, coloured, and then hardened by a heat of 230 degrees Fahrenheit. This varnish is then scraped level, and a second coat applied. A similar operation of scraping succeeds, a smoother implement being used. A day is now suffered to elapse, and then the varnishing is repeated, with the subsequent operations, for a period of from twelve to eighteen days; the time varying according to the purpose for which the article is required. The exquisite surface is produced by manual polishing with rotten stone and oil; but the finish of the articles, the peculiar brilliancy which lends such a freshness to the painting, is produced independently of rotten stone, or other power—by the process of "handing" alone.

* Messrs Jennens and Bettridge were the earliest to give perfection to the process of inlaying mother-of-pearl into papier-maché, by which process they are enabled to inlay the finest line or touch that can be pencilled. The pearl is inlaid in pieces, upon which the design is pencilled with a preparation of shellac varnish, which being hardened in 230 degrees for 24 hours, allows the acid to be used so as to corrode that part of the substance of the pearl which is not secured by the varnish. The whole surface is then repeatedly covered with varnish by the ordinary method of producing black goods, until the whole be of one level—after which flatted pumice-stone is rubbed over until the inlaid design is shown sufficiently.

† A question has often arisen, as to how far manufacturers are justified in copying prints, the copyright of which is vested in the publisher of those prints. The point is not clearly settled: we believe it, however, to be an infringement of a right, and consequently illegal. Whether it is, or is not, to the prejudice of a publisher, is another matter. We consider it calculated to increase, rather than lessen, the sale of a print. We cannot believe that the copy, exhibited in the manner referred to, can occupy a place in which the print would otherwise be, while it is certain that very many are by this means brought to be acquainted with such print. Our defence

of the practice would, however, rest on other grounds—the value of circulating as widely as possible that which is excellent, and cannot fail to improve the taste of those by whom it is seen. In order to obtain a safer opinion than our own, on a subject of no small importance, we caused the following case to be submitted to one of the best authorities—Mr. Serjeant Talfourd—and we append his answer:—

CASE.—Whether it is an infringement of copyright in prints to copy a published print on a pocket-handkerchief, a tea-tray, a china dish, a plate, &c.; and if there are any cases upon the point, counsel will please to name them.

ANSWER.—"I am of opinion that it is an infringement of copyright in prints to copy a published print in which copyright exists, on a pocket-handkerchief, a tea-tray, a china plate, or other fabrics. I am not aware of any decision in point, nor even that the question has ever been raised; but I think the language of the Acts of Parliament quite sufficient to prohibit unauthorised copies or colourable imitations of designs which are property, on whatever fabric the imitation may be impressed.

"T. N. TALFOURD.

"Serjeants' Inn, Dec. 27, 1845."

To this we add a sufficiently satisfactory example of the fire-screen: its form is simple, with less than the ordinary effort at ornament—consequently a more than usually near approximation to good taste. This is of high importance in articles which, in some shape or other, find their way into every house; and which have been long famous for assuming evil forms enclosing perpetrations still more libellous against art.



The design which occupies the centre is a pleasing imitation of Watteau, whose style is peculiarly suited for decorations in objects of this character; and has been at all times largely used. In the accompanying are exhibited a small tea-tray of good form and simple ornament, and a tea-caddy of graceful and elegant character.



In preference to selecting other objects, we collect a few of the more remarkable of the productions of Messrs. JENNENS and BETTRIDGE, into

a group, referring the reader to the long list of productions we have given—of nearly all of which we examined examples, when at their establishment.



We have said that in the manufacture of articles in papier machée, although the advance has been considerable, much remains to be done. Assuredly Art has not been employed in all cases as satisfactorily as it might have been; we can scarcely allude to any materials more facile for the artists' purpose. The only difficulty—and we understand this operates, to some extent, prejudicially—arises from the application of the varnish, which indeed effectually prevents the adoption of forms with minute interstices, into which the varnish cannot be introduced, or at least where it cannot be polished.

An establishment which ranks high in popular estimation, and one of considerable merit in the appli-

cation of Art to the material—is that of Mr. LANE, "Great Hampton-street Works." We here meet the same brilliant display of colour, and a large variety of forms, but also with as great a number of errors in the selection of real-shapes; an evil that is scarcely pardonable in a material which, we repeat, ought to be suffered to assume no character that is not decidedly good. We found Mr. Lane, however, earnestly anxious to pursue only the right path to excellence. His son is one of the most assiduous pupils of the School of Design; and a better and worthier system is making rapid way into his establishment. From the objects placed before us, we selected two or three as best suited for engraving.

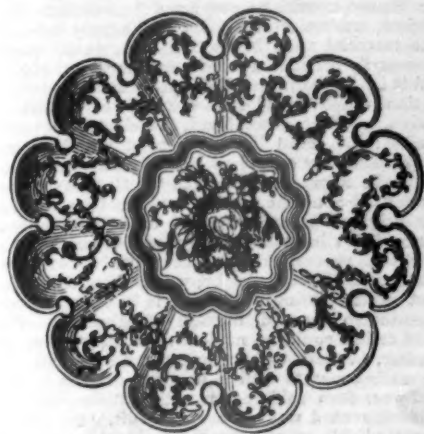
The first is an inkstand,—to which, however, we



can do but limited justice, inasmuch as we cannot copy the remarkably brilliant colours, picked out with gold, which give it so much beauty. It is very elaborately ornamented; yet

the ornaments are in good taste, and although it will infallibly attract the eye from all other objects with which it may be associated on the drawing-room table, the result will not be unsatisfactory.

A small, but remarkably elegant, card stand, may be pictured to greater advantage. The form is good, with more than usual originality, and the workmanship is of high merit.



In this manufactory we were introduced to a new and very charming process, the introduction of japanned subjects behind glass, associated, with highly reflecting substances, such as mother-of-pearl. This application has been patented. The glass affords complete protection to the design, while adding materially to its brilliancy and effect. We saw some really exquisite specimens of this manufacture adapted to fire-screens; but the most effective of all was a very beautifully executed chess-board. The perfect attachment of the design to the back of the glass is accompanied by an almost complete deception. The artistic effects which may be produced by the judicious application of this method are inexhaustible. The process was, we understand, invented by a Mr. Gibson—now in the employment of Mr. Lane.

An establishment of much importance is that of Messrs. McCALLUM and HODGSON, whose extensive manufactory deservedly attracts great attention. In their show-rooms we found the usual articles of manufacture, but could not ascertain that these gentlemen addressed their energies to any particular branch of the multifarious objects they produce. The larger class of goods seem, however, to be their principal aim; in giving to their works the benefit they are capable of deriving from art, they have made good progress; and in the specimens of their handiwork we examined, we had evidence of the skill of their workmen.



The appended cut is of a flower vase, the form of which is remarkably pure, copied, no doubt, from a Chinese model, but selected with nice judgment, for the curves are graceful and true. In this, as in others, the flowers are painted with skill, and do great credit to the artist. Weight is introduced at the base, to give the article firmness.



The next we select, is a very elegant "Ladies' Companion," far better in form than we have been accustomed to see. It is flat, and occupies but small space, yet contains all that is necessary for the toilet table or for use in travelling. The painting is of a truly good order.



We next engrave a card-rack for the chimney-piece. It is of larger size than usual, and so contrived that letters and cards shall be placed at the back, where there is a receptacle for them; thus, the design is not interfered with, and it is rendered useful without deteriorating from the elegance of its appearance.

As usual, in the show-rooms connected with manufactories of this description of goods, we found a few meritorious copies of celebrated pictures, or rather engravings, well and carefully executed—the most successful of them from a French print of Paul and Virginia, appeared to show that the artist had taste, and "a good eye" for colour; it was entirely different from the gaudy and meretricious paintings of this class—quiet and pleasing in its effect. Of cabinets and work-tables, we saw a few varieties, which were at once creditable and ingenious, with the usual adornments of this class of goods; of chess-boards, envelope cases, and portfolios, we found an endless assortment, their external surfaces decorated in every conceivable style. Of chair and fire-screen stands, we exa-

mined not a few. We saw one or two specimens of solar and camphine lamp-stands—not, we think, well adapted for their purpose, being much too light in substance. In tea-trays, we examined several, but we observed nothing novel in their forms; although some of them were very admirably painted.

In one of them, containing Irish views, the landscapes were placed partly upon the edge: every object became distorted; a "round tower" was bent "two double;" and the trees were made to assume most unnatural twists. This is an unpardonable error on the part of the designer, or rather the arranger, of the subject; and one we pray him in future to avoid. The evil is the greater, because the landscapes referred to were wrought with considerable skill.

The next is an envelope-box, the upper portion of which is divided into compartments to contain envelopes and their accessories; in the lower part is a small drawer for pens and ink. The form might have been improved; but it is convenient and complete.



The following is copied from one of several pole-screens; we selected it less for the painting it contains, than for the arabesque border—one of the very best adaptations we have seen in this material. The painting is of a high order of merit. We are quite sure it will answer the purpose of a manufacturer of this class of articles to procure a fine painting, from some able and popular artist, which he may copy, and copies of which would mark his productions, and be his own exclusive right.

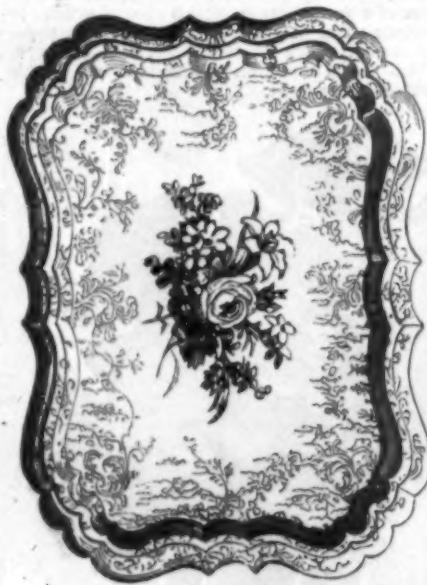


If, however, there were not many of these productions conspicuous for art of higher character, many of them exhibit proofs of advancement; and, in nearly all, there is evidence of increasing taste—an obvious determination to keep pace with the best of their competitors in the race for public favour. They are employing the best workmen, searching out the safest authorities for artistic guidance, and are pursuing such a course as must inevitably enlarge their sphere of useful and profitable employment. Perceiving, therefore, this earnest desire for improvement, we have thought it right to copy several of their productions, less for their peculiar merit, than as affording proofs of on-progress.

It will be observed, that each of the five articles we have selected, exhibits some peculiar advantage. The "Ladies Companion," is a new and improved shape, achieving greater convenience with increased elegance; the card, or letter rack, avoids the awkwardness of placing ungainly objects before the design; the envelope-box combines with the ordinary object, the advantage of an ink-stand and its accompaniments; the vase derives firmness from the appended weight; and the pole-screen, although differing in nothing from ordinary productions of the class, is a tasteful and judicious application of an always agreeable ornament. We adduce these examples as evidence of right progress; and we calculate with confidence on a very considerable advance hereafter, believing that ere long Messrs. McCullum and Hodgson will lag behind no competitor in a pursuit for which Art may do so much.

We looked also over the show-room of Mr. FARMER, another producer of works in papier-machée; but the only matter that here requires report is the introduction of electro-deposited metal into the objects of his manufacture. One or two portfolios and some card baskets, into which were conveyed electro-coated medallions and scroll-work, deserve remark; but the principle cannot be described as entirely successful; the objects do not "tell" in association with the gay colours which all its producers seem to consider necessary as embellishments to papier-machée.

M. SUTCLIFFE, another manufacturer, exhibited to us some admirable examples of judicious ornament as applied to tea-trays, one of which we here engrave. It is named the "Albert Tray;" the



ground of the tray is black, on which the design is painted in vivid and dazzling hues. The print must be received as a very free translation. Ordinary ink can give no idea of colour; for that the reader must draw largely on his imagination. The besetting sin of the papier-machée artist is a tendency to excessive fullness. There seems to be a kind of fascination in the material, which lures him on and on, almost in spite of himself. The tray before us is a case in point: the central group

is good—beautiful; but the border would be the better for judicious weeding. In form, it is new, and the material is undoubtedly excellent. The curves are managed with sound judgment and skill.

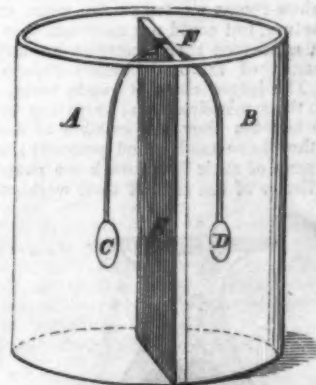
We understand Mr. Sutcliffe confines his attention chiefly to the production of this extensively used article, which he has brought to very great perfection, in reference to the quality of the material as well as the design.

We have thus noticed the works of the leading manufacturers of papier machée in Birmingham. We are not aware that we have omitted any manufacturer of note, or who is making efforts to produce works upon right principles. If, hereafter, we find we have passed over some to whom we ought to have made reference, it will not be too late to amend our error. Papier-machée is one of the staple manufactures of the town; one which all curious visitors, foreigners especially, go "to see;" it is a lion of the district; consequently, its improvement is of the highest importance. Its capabilities we have explained to be very great; it is scarcely second to clay in means of being made subservient to art; it is singularly delicate in surface, susceptible of taking any form, and of its durability there can be no question. In reference, therefore, to this branch of British produce, we earnestly direct the manufacturer to the artist, and the artist to the manufacturer.

Our business next leads us to the manufacturer of plated goods; and in this important branch of commerce a prominent place is occupied by the firm of Messrs. ELKINGTON. It may be said to owe its existence to the discovery of ELECTRO-PLATING. It is among the more singular events of the age, that the accidental observation of a deposit, precipitated by the action of the galvanic battery cell containing sulphate of copper, being a complete copy of the interior of such cell—that this simple circumstance "laid hold of," so to speak, and reasoned upon by a philosophic mind, should have given birth to the art of electro-plating.—placing in the hands of the mechanic the instrument of the man of science—calling into existence manufactories where many hundred individuals find constant employment, in fabricating articles of utility, elegance, and beauty. It is a leading feature of our time, that science is becoming popular in its applications—aiding us alike in the simplest and most complicated operations. The advantage of the electrolyte over or-

* The history of this invention is interesting, yet may be briefly told:—Early in the year 1838, Mr. Thomas Spencer, an eminent picture-frame maker in Liverpool, and an intelligent cultivator of science for its own sake, was led to observe points of similarity, almost amounting to identity, between chemical and electrical forces. His inquiries on the subject led him to institute a long series of ingenious experiment, in the course of which he found that under certain circumstances of galvanic action a solution of copper could be dissolved, and that the copper thus separated from the acid, might be atomically deposited on another copper plate, where it would form a new layer of copper, exhibiting a perfect fac-simile of the original plate in the most minute particulars. This discovery received the name of the "electrotype," and it was hailed as a most valuable means of multiplying medals, copper-plates, and raised ornaments. Some months after Spencer's publication of his discovery, Professor Jacobi, of St. Petersburg, obtained the same results at which the English inventor had previously arrived, and forthwith claimed for himself the exclusive merit of the discovery. When the British Association for the Promotion of Science met in Glasgow, Spencer and Jacobi appeared before the Chemical Section, where their rival claims were discussed with great earnestness and attention. The prejudices of the scientific body were in favour of Jacobi: he was an eminent professor, having known rank and position in the scientific world; he belonged to the same order as the majority of his judges, and they naturally felt some interest in the maintenance of his fame. On the other hand, men of science felt that there was something derogatory to their order in the fact that an important discovery, making revelations which escaped the cognizance and even the suspicions of professional chemists, should be assigned to a simple tradesman of Liverpool, whose name was now heard of for the first time beyond the precincts of his limited locality. Nor was this prejudice confined to the professional philosophers. We were present at the meeting, and took some interest in the matter. We know that the feelings generally were against Spencer, until he produced such overwhelming evidence that Jacobi himself was left without the power of reply. The decision of the Chemical Section was, that both gentlemen had independently arrived at the same result, but that the priority of invention was undoubtedly Spencer's.

dinary copies made by casting, are many and obvious. There are a viscosity and a want of perfect fluidity in melted metals which prevent the cast from being a faithful copy of the original, and which render it necessary that the hand of the chaser should be employed to complete the surface, remove superfluities, and supply defects. The material used in casting, viz., sand, must necessarily produce a rough and imperfect copy; and it is, furthermore, liable to accidents of distortion, which would spoil the effect of the entire design. On the other hand, the electrotypes are perfect: the finest lines, the most minute dots, are as faithfully copied as the boldest objections. We have found reproduced in the electrotype the scratch of a needle, which could not be seen in the original without the aid of a microscope; hence, if we have a perfect model or mould, the electrical process will ensure a perfect copy or cast. Indeed there can be, we think, no question that electro-plating with silver is in every respect superior to the old method of silvering. No solid article could be made by the old process of plating, because the ornaments were required to be made separate with a hammer or with a die, and were then soldered on to the article; but the soldering used was necessarily soft, and consequently liable to give way on accidental exposure to heat. Those housekeepers who have been in the habit of using plated candlesticks, can easily supply numberless illustrations of this defect from their own experience. But, in electro-plating, the artisan is not limited in the choice of the metal which he has to use as a substratum, neither is he compelled by the nature of his process to use soft solder when it is necessary to fasten parts together. He can have his pattern cast in the solid, and on the pattern thus complete may deposit his gold or silver; and hence on plated goods he can reproduce, with very great accuracy, the most delicate designs of the graver or chaser. As even the principles of the electrotype may be new to some parties, we introduce an illustrative diagram, premising, that however the application may be varied, the principle remains unchanged, and depends upon the passage of the electric current; if this is interrupted, the action stops—heat accelerating, and cold materially retarding, the same; the simplest form of apparatus is here sketched.



The outer vessel may be a common dish; it is divided into two compartments by a piece of thin plane-tree wood (or any other porous substance) *E*; this must be so fitted that nothing can pass at its edges, or a fluid in one cell could not pass into the other. *F* represents a bent copper wire; at one end, *C*, is attached the mould to be copied, at the other, *D*, a piece of zinc; to put this in motion, into the cell, *B*, we pour a diluted portion of sulphuric acid; into the other, *A*, we pour a strong solution of sulphate of copper; into *B*, we put the zinc *D*, and into *A*, consequently, the mould *C*; an effervescence immediately takes place; in fact, an electric circle is formed, and if the wire and mould is lifted out, it will be found to be coated with a thin film of copper. This is, then, the principle of the electrotype, in its most simple form; and if we substitute an article to be gilt or silvered in the position of the mould, *C*, and in lieu of the sulphate of copper, add a solution of silver or gold, we have a pretty clear idea of the art of electro-plating. In the real practice of the art, the cell, *B*, assumes the form of a powerful battery, while *A* is converted into a large

trough or vessel, containing the solution of the metal to be deposited, the communication being formed by means of wires, as already explained.

As in brass-founding, designers, modellers, casters, chasers, repairers, and die-sinkers are here employed; the articles to be electro-plated or gilt are usually formed of a hard white metal, something akin to German silver, and containing a portion of nickel. As already stated under the head of brass-founding, much depends upon the skill and taste of the designer and modeller. It is true that the exquisite chasing and elaborate detail which usually adorn gold, silver, and plated goods may, to a certain extent, conceal defects, but it should at all times be borne in mind, that exquisite finish can never atone for want of elegance of form. The discovery of the art we have described, in reality renders these faults the more flagrant: the modeller, with his plastic wax, forms, in some instances, the article required; he can survey his work, and, if defective, the nature of his material admits of alteration to an unlimited degree; if perfect, a plaster, or other cast is taken from it, and being prepared in a suitable manner, it is immersed in the solution, and the inside is speedily coated with the precious metal, the embryo of the future cup, vase, or tray. It will thus be seen what a wide field the application of electricity has opened to taste, in comparison with the old method of forming the article from the metal at once. At the same time, however, we must record our opinion that the field of chemical inquiry connected with the electro-metallurgic art is far from being exhausted, and that there are few unexplored domains of chemical science more likely to reward a diligent and judicious pursuer of experimental inquiry in chemistry: to the manufacturer it is as yet but an infant giant.

In surveying the show-rooms of the Messrs. ELKINGTON, we observe throughout the articles exhibited, a degree of mechanical finish it would be difficult to surpass; there is, at times, evident want of artistic feeling; but this must be acquired by time. The salver, of which we append a copy (half the object), is a very elegant design.



The centre consists of elaborate interlaced scroll

ornament, and the border is of vine leaves and grapes. The interstices of the border are open, surrounded on the outer edge by a solid rim, which binds the whole together. The effect is massive, but not heavy; rich and splendid in a high degree. This object is suggestive to designers for various other manufactures — the potter, in particular. Among many articles, we noticed a tea-urn of massive silver, the handles of which were formed of a "griffin-like" figure, well and elegantly adapted to the purpose. An inkstand, of a peculiarly rich design, attracted our attention; but, from the elaborate nature of the finish, we could not properly express it by means of engravings.

A butter-cooler, the work in which is open, so as to show the glass within, is one of the most graceful objects we noticed in the establishment. The square handles may, we think, be omitted with advantage, but otherwise it is exceedingly beautiful.



In candlesticks, we observed but little improvement, or originality of design; there is still too evident a leaning after the "Louis Quatorze." We presume earnestly to guard the manufacturer against the false taste that results from a profuse resort to the style known as that of "Louis Quatorze." There is a degree of slovenliness engendered by the fact that designers in this kind of ornament know, if they can fill up an angle or square with two or three large scrolls, throw in a few unnatural flowers, and a lot of scale work, it will pass current as old French. The purer styles of ornament will not admit of this carelessness, and the value, therefore, of directing the attention to something better than that we have just alluded to, must at once be apparent. We are glad that our schools of design [discountenance this style. The best example of candlesticks, we could find, we here engrave. The upper part is full of grace and beauty, but the foot — that invariable "stumbling block" — is heavy. The large ornament, which forms the shaft, is excellent, both in design and execution; and so are the branching arms that support the lights. The flower-basket is placed too high, and is altogether too large.

The object is one to which the especial attention of nearly all classes of manufacturers should be directed, inasmuch as it is one everywhere in use—from the palace to the hovel, and is made in every conceivable sort of material—from the rich gold to the commonest clay of the potter. Yet it

The following is from a wine cooler, of remarkably fine character; mingled grapes and vine leaves border the imitation basket-work; the design is appropriate, and the decoration is introduced with skill and effect.



has usually the plainest and least attractive shapes — seeming as if the producer thought it imperative to follow old custom in rendering it merely a means of holding a candle. Need we point attention to the forms the ancients gave to their lamps, rendering them exquisitely beautiful, often suggestive of refined ideas, and always associated with novelty of conception and grace of design.

Nature is continually supplying "examples," so to speak, of which the designer takes too little heed; sometimes she is made to work in union with hostile matter, as in the instance referred to in the appended group, where elegantly wreathed vine branches ascend from an awkward and ungainly scrolled base.



Of a small sugar-basket, which pleased us much, we also present a wood-cut. It is gracefully designed; but the upper part is better than the foot. The interlacing of ornament, which forms the handle, is remarkably pleasing.



The electrotype is a valuable auxiliary to the modeller. Thus, in the show-rooms of the Messrs. Elkington, we examined many natural objects, such as fruit, flowers, ferns, some small tortoises, lizards, and birds, which had been preserved by their being immersed in the solution, and retained all the characteristic features of the specimens before their immersion: good hints may be thus obtained, the object being preserved from any appearance of decay for almost an unlimited time.

We might have selected from this interesting establishment many other subjects worthy of engraving; for the "stock" comprises a large variety of works for all possible uses to which "the precious metals" can be applied. We have thought it well, however, to introduce a few of the more remarkable into a group.



Our visit to the long celebrated establishment of Sir Edward Thomason—now that of Mr. G. R. COLLIS—afforded us an excellent opportunity of comparing the new and old systems in the working of precious metals. We have already stated, that under the latter, the articles were produced by what may be simply called hammering, pressing, stamping, or punching up from behind. A glance will suffice to show that these processes were attended by many inconveniences, to which the improved and modern deposit system is not liable: hence, a general "stiffness" of execution, very different from that produced under the improved method—the result of electro-metal-lurgy.

The show-rooms of Mr. COLLIS, which are very extensive, contain the usual articles of manufacture—and consist of candlesticks of solid silver, or plated, massive tea-services, plateaus, epergnes, &c. &c. The most prominent feature of this establishment is its collection of medals—one large apartment being entirely occupied with them, and the dies or matrices in which they are produced—a branch of commerce for which Birmingham has long been famous, although as objects of art they have usually been so inferior as to have obtained a soubriquet by no means enviable. It is sufficient for our purpose to state that a medal is produced by a method and stamp similar to that in use by brass-founders, and already described in our notice of that trade; it is needless to add, that the services of the designer, modeller, and die-sinker, are of high importance—their skill and excellence going hand-in-hand with minuteness of finish, and almost microscopic detail, in connection with artistic design; all these various aids being required to bring out a really perfect work. No series of medals yet produced in this country rival, or at all approach, those of France. In this department of art we must admit our deficiency, yet a comparison of the present with the past, produced in the works, will show that we are progressing. In connection with this establishment, we find a series of not fewer than sixty, devoted to illustration of the Sacred Volume and Scripture events, the one side of which bears a representation of the subject, modelled or adapted from the works of the old masters—the reverse having descriptive remarks. Other series are devoted respectively to the Kings of England, National

Events, Naval Heroes, Scientific Discoveries, and the Marbles of the Parthenon. The best of these are such as have simply a bust introduced, those which give a combination of figures, or groups, are certainly very far removed from perfection. The Parthenon series convey but a poor idea of the spirit, grace, action, and beauty, which, in a peculiar manner distinguish the great originals; still it must be recollected that all those we have alluded to, and many more, amounting to nearly three hundred, were produced under many disadvantages. In papier-machée, which is also manufactured on the premises, we observed some creditable, but no original, articles. Amid the various products of this establishment, we must enumerate that of castings in bronze, many of which may be observed lying about, and showing considerable skill in this difficult and ingenious art. Of the more ambitious works of this kind, we may particularise an exceedingly common-place statue of George IV. Of a better character is a copy of the celebrated Bacchanalian Vase, the size of the original in Warwick Castle. This is an enormous mass of metal, in weight exceeding six tons, and is a good specimen of bronze casting. These remarks will convey some idea of the character of the former possessor, and his evi-

dent wish to infuse a right spirit into the manufacture to which his attention had been directed. We have already pointed out the difference between the old and new methods of producing works in the finer metals. The articles here produced are chiefly according to the old plan. Nevertheless, with much that is objectionable, stiff, and ungraceful, we observe some redeeming features. From a toilet service, manufactured for the Emperor of Russia, and presented by him to some of his nobility, we select a scent bottle, in which the vine (a favourite subject with both ancient and modern designers) is skilfully adapted—this is exceedingly elegant—suggestive of numberless diversifications and applications for ornamental purposes.



From a breakfast service, we introduce a sugar basin of good details, but susceptible of improvement in outline. One of its better points is the absence of the angles and sudden turns, so often found in such articles, and so utterly destructive of beauty.



From a wine service, as an illustration, we select one stand, chiefly interesting as having introduced in its ornamental parts some of John Flaxman's elegant and graceful figures of children, in this instance, represented as pulling grapes. It will at once be seen how very applicable our great sculptor's designs are for the adaptation to our manufactures.



Our next illustration is a plain form, redeemed from insipidity by a tastefully arranged pattern of vine-leaves and grapes, wreathed about a kind of basket-work or trellis. The doubtful excrescences that peep from underneath the stand, add little to its utility, and nothing to its beauty.



The last illustration we give from this establishment, is a drinking cup of very elegant form, and of good though simple decoration.

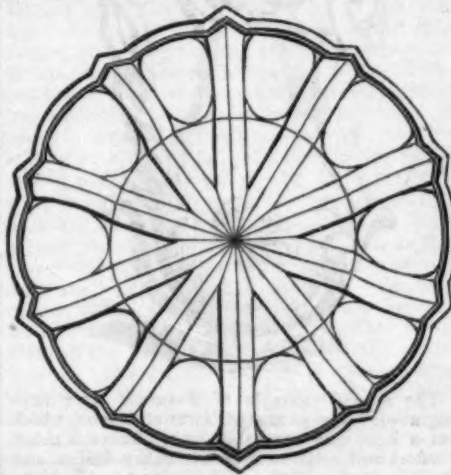


The glass manufacture of Birmingham has long enjoyed a reputation for clearness, purity, and brilliancy; we may not, therefore, entirely overlook this branch of its produce, although the due consideration of an article of so much importance properly belongs to STOURBRIDGE.* As we purpose, when describing our visit to this town, to take up, and treat at some length, the subject of glass more strictly ornamental, and the recent advantages the material has obtained as regards colouring, we may pass by the establishment of Mr. BACCHUS, of Birmingham, who has laboured, and not without beneficial results, to introduce improvements into his produce. As pressed glass, however, is so essential a part of the manufacture of Birmingham—forming essential portions of so many of its productions—our article would be incomplete without some reference to it. We visited the establishment, highest in repute—that

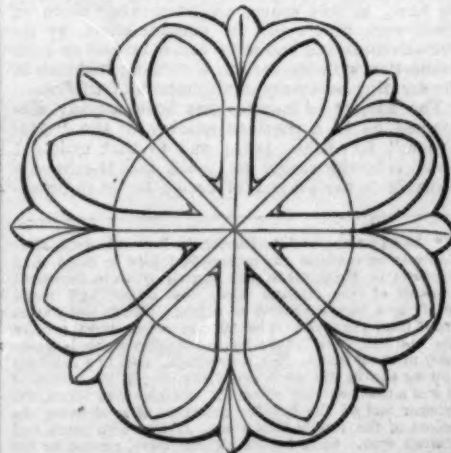
* Our visit to this town will follow that to Birmingham. We have already made engravings of several of the best forms produced by Messrs. RICHARDSON, whose establishment is one of the highest merit, and who are successfully labouring to rival continental produce, not only as regards style, but in reference to colours; we shall consider this subject at some length.

of Mr. RICE HARRIS ("the Islington works.") The interior of a glass-house has been often described; it exhibits a busy scene of labour, singular from the uncouth appearance of the workmen, stripped to the shirt—the hum of a hundred voices—of men hurrying to and fro—of men running with their work to the kiln—the clanking of the press—the whole lighted up by the fitful gleams of fire, occasioned by supplying the pots with more fuel, or the removal from the heating furnaces of articles which had been receiving an additional portion of heat. Of the extremely ductile, we had almost said plastic state of glass, when at a proper temperature, a person unacquainted with the subject can have no conception. The perfect ease and confidence of the workmen are truly wonderful; we saw one form a neat cream jug, and although scarcely the work of a minute, it was a very creditable production. The individuals in the employ of Mr. Harris, amount to nearly 400; they include of course the usual labourers and retainers common in such establishments; in addition to these, the tools are all made upon the premises, and consequently give employ to some excellent workmen. Mr. Harris is making rapid advances in "the right way;" and we know that his efforts are appreciated. In the multiplicity of objects presented to our attention, but few, if any, are suitable for illustrating by means of wood-cuts. The legislative restrictions were powerfully opposed to experiments; under these circumstances it will not be matter of surprise that our illustrations are few.

The two that follow are of plates—intended for sweet-meats for dessert. In the pressing there has been no inconsiderable taste; the curves and



right lines have been skilfully managed; and although the objects are comparatively tame in their copies, they are highly effected when advantaged by the clear, brilliant, and sparkling material of which they are composed.



The merit of the objects must, therefore, be in a great degree taken on trust; as introduced rather because we desire that each manufacturer shall find here some articles of his produce, than with the opinion that we can at all do them justice.

We have thus passed through all—at least, we believe all—THE LEADING FACTORIES OF BIRMINGHAM. As we have already said, the general impression we derived from our visit, bears out the principle for which we have long contended—that we are manifestly PROGRESSING IN THE JUST APPLICATION OF ARTISTIC DESIGN TO MANUFACTURED ARTICLES.

We may never lose sight of the fact, that during half a century the manufactures of France have had the protecting care and active encouragement of the government; large grants of public money have annually aided them; the respective sovereigns have been their zealous patrons; the people, their liberal upholders. While with us, until lately, the Legislature gave to the subject no single thought.

We have expressed our belief, that our manufacturers generally are actively alive to their danger, and are preparing to meet it. Surely, in a cause so vital, they will not be without the aid of THE ARTIST! It is indisputable, that our inferiority, hitherto, has arisen mainly because the artist has imagined that he lowered his position—was descending, as well as condescending, when he created that which tens of thousands of artisans were to imitate and multiply—a most unworthy feeling, most evil in its results.

Our artists should not forget that Michael Angelo, though a sculptor, an architect, and a painter, was a decorator also; that the divine Raffaele, while painting works that the world might for ever admire and wonder, decorated the Vatican; that Benvenuto Cellini designed brooches and cups; that Ghiberti modelled bronze gates; and that, in later times, Stothard gave to the goldsmiths the fruitage of his graceful mind, and Flaxman, the glorious outpourings of mighty genius to the potter for his clay.

We have referred to the establishment of a government school of design in Birmingham, as having, even already, aided this advancement in art which we have considered as indisputable in that great mart of one of our staple manufactures. It is necessary that we do more than merely allude to it. We were much gratified to find it working, in all respects, well—displaying a healthy state, and progressing not only vigorously but safely. It must be obvious to the most casual observer, that the many fine and intelligent lads and young men, we saw sitting at their desks, or standing beside their models, in the very spacious and commodious rooms they occupy, must inevitably improve upon the productions of their predecessors, who mostly groped their way in the dark, or obtained, at great cost, ruinous labour, and large sacrifice of time, the guides which their successors have perpetually before them—and always at hand.

In order that the reader may have a correct notion of the class of pupils in course of education, and the objects to which their studies are more directly addressed, we give the following tabular view:—

Engravers	16	Glass Painters	3
Japanners	24	Clerks	6
Die-Sinkers	26	Gilt Tray-makers	1
Lamp-makers and		Jewellers	3
Brass-founders	18	Black Ornament-	
Architects	13	makers	1
Modellers	4	Iron-founders	1
Chasers	8	Draughtsmen	3
Lithographers	2	Merchants	2
Decorators	2	Snuffer-makers	2
Platers	4	Mould-makers	1
Engine-fitters	6	Silversmiths	2
Painters	4	Statuary	2
Upholsterers	6	Button-makers	1
Carvers	6	Tool-makers	1
Builders	2	Cabinet-makers	1
Glass-makers	1	Pattern-makers	1

170

Students under 15 years of age, and chiefly

from schools 77

Profession unaccounted for or not specified 10

257

The manufacturers, generally, are not only well disposed, but practically encouraging the school; many of them send to it their sons, connexions, and dependents; and we have reason to know they fully appreciate the powerful aid they supply for elevating the character and value of British manufactured art.

THE INDUSTRIAL ARTS IN PARIS.

A common brown pottery, the production of the ancient and picturesque town of Beauvais, of such very inferior clay that our blacking bottles are the only articles we possess of similar inferiority, is constantly seen in the best shops in Paris—the intrinsic excellence of the design being the great recommendation these articles possess, and this they have attained, in some instances, to so great a degree, that one feels sorry a better material was not in the potter's hands than the coarse clay at his disposal. The dark-brown tint of all these manufactures is, however, of great value, when the object of the workman is avowedly to produce a fac-simile of the antique; and the most perfect imitations of the pottery of the middle ages is frequently produced. The quaint and picturesque Flemish flaggon, the elegant Arabian vase, or the more free and fanciful designs of the old French workmen, are all well adapted to this material; and, combined as they are with the dull colour so judiciously added to various portions of the design—its sombre tint seeming to tell of days long departed—the effect is exceedingly good. I have seen some vases of the *Renaissance* style, the ornaments picked out with judiciously-toned tints, and relieved by dull gilding, that would puzzle an unpractised eye to fix their age with certainty. Here is a specimen of one, a jug copied from a Flemish original of the sixteenth century, and which is



remarkable for its quaintness, combined with a certain amount of originality and spirit, which the tamer followers of the old workmen do not attain at present. It must not be imagined that this specimen is considered to be perfectly good; there is, however, a vigour in the whole design which shows that the inventor felt strongly, and was no tame copyist of mere prettinesses, or fearful of depending on himself. It is the bane of most schools of art, that the student is compelled to copy and not to think; a certain style, or a certain period of art is held up for imitation, and the mind becomes a mere copying machine instead of an original creator. Thus, we have innumerable imitations of all styles and all ages, but we have little strictly national that can be called English, in contra-distinction to the Greek, Roman, and other styles. There are many fine works of the middle ages that might well be reproduced, and would be useful and elegant, but our workmen in this country are under greater disadvantages than their continental neighbours. They have not the same easy access to original specimens. We have, it is true, an extensive collection of valuable works—the British Museum—but it is *British* only in name; as a repository of *national* antiquities it is rivalled by many a private collection, and it scarcely contains a specimen of those magnificent works of the middle ages similar to those which enrich Paris, and many provincial French museums. The wonder is, with all these disadvantages, and no spur to improvement in a market

where mediocrity reigned paramount, that our workmen have done so much, not that they do no more; for the re-action that seems taking place in our manufactures has been very promising hitherto, and would seem to foretell triumphant results.

Of the jug above engraved, it may be noticed, that the leaves and fruit, as well as the serpent, are coloured in the original of natural but subdued tints; the snake is always an *useful* creature, capable of any motion, and confined to no form, and the story of its love for grapes is not an improper one for the jug of the potent drinkers of Germany and Flanders; neither would it, in this instance, be productive of the unpleasant sensations connected with that creature in ordinary. The stopple of the jug is ornamented with the same design. The handle possesses the most claim to our attention, as it displays the desire felt to give originality and nature to a necessary part of the fabric, but which is found at times an awkward and unmanageable adjunct to the whole. The thick stem of the vine here forms the handle, and from this branch forth the leafy arms which cover the entire jug; the flat section of the principal stem being the rest for the thumb, and one of these arms at a right angle, the top of the handle. There is a want of ease in the arrangement of this idea, yet it is worthy of consideration—it is a bit of nature, and it would be possible to work it out agreeably on a modern piece of pottery.



The second example of Beauvais ware here engraved, gives us another form of handle, which has a light and agreeable look. There is much freedom and originality in the entire design, and the introduction of the child climbing to pluck the leaves around the mouth is graceful and pleasing. The large water leaves, stretching from the base up the front and back is good, and aids the general design, as it is not repeated in the centre in the "four-square" style so ordinarily seen. Yet here we have, in this space, an unmeaning piece of scroll-work that ruins the general effect, by its obtuseness and bad taste, and is no part or even connection with the design, a striking instance of the scrutiny necessary in all matters of art.*

The subject of handles has been already discussed on in a previous number of the "Art-Union," for June, 1844; and to that article I would refer the reader for much that is critically valuable on the subject of design for such neces-

* As an example of the horrible in Beauvais ware, allusion may be made to the tobacco-jars seen in some shop windows in Paris, made with ghastly truth to represent a skull of the natural size, the upper half made to lift by a handle formed of a frog; lizards and worms crawl from the eyes. The taste in which most articles are constructed in France for the smoker's use, is generally most offensive. We may allude, also, to a drinking cup we saw in the same establishment; at the bottom of it was a toad, so that when the draught was taken, the drinker had all the horrible sensation of swallowing the poison of the reptile that stared at him with green and glaring eyes. Such insults against taste, cannot be too strongly reprobated. They evidence a diseased fancy in the producer, and ought to disgust every one to whom application is made to purchase. The true end and aim of Art is to give pleasure; it is perverted from its purpose when it is made to produce sensations painful, or even disagreeable.

sary adjuncts; the early forms of these articles are spoken of, and specimens given; I now add a very successful adaptation of the antique handle to a modern flower-vase, in Etruscan taste; the curves are all good, and the simplicity of its design does not at all injure its effect, as the eye is agreeably carried round its convolutions, until it almost imparts the idea of greater invention being employed in its gratification.



Much may be done yet with handles. They are, at first sight, supposed to be cramped and necessitated; but they are susceptible of much that is elegant, and instead of being treated as an unavoidable evil by the designer, they may, in reality, be made an useful means of carrying out and enlarging his conceptions, as well as imparting freedom and grace to the main body of his design. Their value was fully appreciated by the ancients, and although they were of invariably simple construction, they were always graceful and elegant; the eye rests on them with gratification, and is led along their beautiful curves with pleasure.



Two examples are here given of modern-manufactured handles; the first one, constructed on an ancient design, is an elegant adaptation of the ivy leaf and buds. The original is a magnificent specimen of Beauvais ware—a copy of one of those noble vases of the middle ages when first-rate designers worked with the artisan. There is a freedom in this design that is very pleasing, and which preserves the form of the natural type, without too great a forgetfulness of the necessities under which the design was to be constructed. The manner in which it increases in strength as it turns down and reaches the largest portion of the vase is good, as it gives solidity to the handle, at the same time that it aids the entire effect, by strengthening the centre of the composition.

The subject is not exhausted in these few notices, but may be carried out in other branches of manufacture. Iron and steel handles, for instance, may be treated as works of art; and one (to name no others) example may be given in which the monotony of design is apparent—the key handle—which might be susceptible of much improvement. This is a subject I should wish to enforce and illustrate next month with a few notes and explanations.

F. W. FAIRHOLT.

Paris, December 20, 1845.

THE ILLUSTRATED SHEETS
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ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—In our Royal Foundry, Huskisson's colossal statue, modelled by the sculptor Gibson, and another monument, representing the 'Neckar Territory,' for Stuttgart, have been cast, and fully succeeded. Schwanthaler has now completed the beautiful model of 'Charles John, King of Sweden,' for the city of Stockholm. This eminent piece of Art will be cast in the same foundry. The "Allgemeine Zeitung," in an article on the pictures painted by King René, of Anjou, refers those who take an interest in the life of this ill-fated King to a paper contained in the "Kunstblatt," Nos. 56 and 57, 1843, by Professor T. D. Passavant, who so ably wrote on English Art. The learned Professor positively asserts the character of the King as an eminent artist, giving, at the same time, very interesting particulars on his works, chiefly the grand altar painting at Aix, which, according to Passavant's opinion—and it is a weighty one—is unquestionably from the hand of René. He was a pupil of John Van Eyk, and, as the writer of the article in the "Allgemeine Zeitung" judiciously remarks, the place of honour, which history denies him in politics, may be reserved for him in the Arts.—William Kaulbach, painter to his Majesty, has received from the King the order *pour la Mérite*, with which the dignity of a nobleman is connected.

BERLIN.—The artists of this city have presented a petition to the Government, in which they state their want of occupation in grand public works, similar to those of Munich and Paris. This complaint forms a striking contrast to the rumour that the same spirit in the Fine Arts is to be introduced at Berlin as at Munich. It was reported that the celebrated Kaulbach had been won for our Academy; such seems not to be the case, nor is it decided that this eminent artist has received an order for the execution of a series of historical paintings. The sculptors, however, are much employed, and Wichmann is at their head. His colossal bust of Niemayer, the great pedagogue, for the Pedagogium of Halle, is justly admired.

DUSSELDORF.—Our very able Professor Wiegmann, in one of the papers of the "Kunstverein," now printed for the public at large, has started an idea which, though not unknown to the friends of Art, has, till now, not had much effect in the civilized world. This idea suggests the ways and means of giving Decorative Art the greatest extent. "The Art-Union Journal," observes our contemporary, "is a zealous advocate of the same idea." Wiegmann's argument is shortly as follows:—The Fine Arts having attained a certain maturity in a nation, make it the business of the school to enter into social life; having invented new ideas and styles, they must, in ornament and decoration, spread them. A full display is given to the tasteful arrangement and application of colours on walls, ceilings, in furniture, and every article of luxury, and even necessity. Art, and the objects of Art, must then become cheap; the Fine Arts, and the Arts of Industry—the latter being dignified by the former. Dusseldorf is about to make the trial. First-rate masters will train very able pupils, and have secondary works of great value executed by them at a low price, as formerly was the case—e. g., in the atelier of Rubens. But, for the purpose of making a contrast with the former restrained corporations, in our times free Artists' Associations must be formed. Mutual aid leads to the constitution of an independent fraternity, though great difficulties for the harmonies of the whole of a piece of Art are to be surmounted. Several very able Dusseldorf artists have resolved to paint in community certain nice representations for frescoes or other decorations of rooms, of moderate size at cheap rates, with oil on zinc plates; this mode of working to be varied according to circumstances. Such decorations may be removed from one locality into another. One large room, fully decorated in this manner, would not come higher than one moderately-sized good oil painting. The selection of subjects which the Dusseldorf artists have long since been used to make of family-life, genre, &c., facilitates the undertaking. Thus the necessary taste in the Fine Arts may become general.

COLOGNE.—The works for the completion of our celebrated Cathedral are in active progress; 400

workmen being engaged. The portions that were completed in the last summer are of considerable extent. On the south side a great many pillars of the cross pediment were carried to a high degree of perfection, and the western entrance-hall wholly vaulted. On the north side the entrances are finished; even the northern lateral porticoes have been commenced, and enormous scaffoldings are erecting for the purpose of executing the new walls.

CASSEL.—Herr Ruhl has exhibited an extremely beautiful representation of 'Three Angels singing the Praise of God' (Psalm xxxiii. 5), discovered over the breast-work of a wall, decorated with marble fragments, overshadowed by myrtle and pomegranate trees in the charming light of the evening. A cluster of ripe fruits represent the character of the gifts of Providence. The picture, now in the possession of the Countess von Schaumburg, though excessively correct in style, and for this reason rather a subject for the artist by profession, was much applauded.

STUTTGARD.—Our capital, in imitation of several other large cities of Germany, has considerably increased the means for the promotion of the Fine Arts. The localities of the School of Art have been made more appropriate for tuition, and the exhibition of such works as were received by the munificence of the King, or obtained by purchase.

PICTURE SALES AND AUCTIONS.

SYMPTOMS of returning occupation of the Metropolis by the wealthy part of the community are significantly signalled by the commencement of "picture-rigging" in the sale-rooms, according to some straggling advertisements that appeared during the month of December. We have frequently had occasion, in our exposure of picture-dealing practices, to advert with considerable severity to the agency of auctioneers in the furtherance of the odious traffic. Several of our correspondents seem surprised that we should have considered habitual falsehood in the mouth of an auctioneer as even a venial sin, much less as meriting reprobation—the thing being so universally a part and parcel of the man. For ourselves, we are willing to avow it has been so incorporated with our ideas of public sales, that, on the preconceived notion of the existence of such an anomaly as a truth-telling tradesman in this branch of industry, we were surprised at the first blush of the delusion; we rashly hastened to adopt it, and are now fearful we may have nursed it into an evanescent existence by the sanguine hope of its bare possibility.

In our article in the May number, when, according to one of this mendacious fraternity, we opened the campaign, we said it was generally understood that Messrs. Christie and Manson refused to sell in their rooms the wares of dealers. We had no authority on which to refer for this assertion, but as a matter generally understood; and we accorded them great praise for an integrity of purpose we too readily presumed to be a fact. Our elysium, we fear, existed only as a dissolving view, to melt away from the bright sunshine of truth into the darkness with which deeds of a certain character are commonly clothed. One correspondent speedily assured us we were wrong, and instanced the stock in trade of a dealer of Pall Mall, sold at their rooms. Some anonymous sales in the season staggered our faith, and a circumstance which took place on one of these occasions made our belief rather more unsettled. On May 17 of last year a few pictures belonging to a dealer residing abroad, named —, were put up to be sold; perhaps we may even be indulged with the fancy that they were "rigged," upon further showing. We refer particularly to lot 18, called, 'Interior, with a Lady,' Metz. This picture, although called Metz in the printed catalogue, was stated by the owner, in conversation with some other dealers, to be a picture by C. De Moor, but he had called it as above "because he thought

it would sell better." Being present in the room, he bid up for his own picture until it reached £11, at which sum the hammer fell. Not expecting any further adventure with this lot in the day's sale, we did not mark the name of the presumed purchaser; therefore, whether it was fictitious or real, we will not undertake to say. The singular part of the affair was, that during the same sale, about two hours afterwards, it was again introduced by Mr. Manson, saying he did so at the desire of the first purchaser, and which he was enabled to do as often as necessary, owing to the recent abolition of the excise duties on property sold by auction. The trader (and Mr. Manson knocked it down to him by name) now bought his own picture for £9. 10s.

We state these facts, and leave others to form their own inferences from a proceeding which at once overthrew all our pre-existing ideas of possible purity in a public sale of pictures. The trader, whose picture we thus notice, absconded from this country a few years ago to avoid an Exchequer process for smuggling pictures into England. It was at that period the common practice (the duties then being ridiculously high) to cut them from the straining frames and roll them up tightly together: large pictures were mercilessly cut through the middle to suit the size. Thus a dozen or more were rolled up closely together to make a parcel something like a large telescope. The usual agents of defrauding the revenue were the stewards or servants of the various steamboats; and the charge for the undertaking was about a guinea each roll, payable on delivery at the dealer's abode in London. This traffic was extensively carried on, among some few others, by two Jews, and the before-named dealer. The barefaced way of disposing of a number in a public sale-room (we are not quite sure where), thus cut from the straining frames, at length attracted the notice of the Custom-house authorities, who seized a lot, advertised and on view for sale, belonging to the adventurer, for nonpayment of duties, when he immediately departed for Brussels to avoid the consequences.

There, in addition to the honest pursuit of picture-dealing, he adds the advantage he derives from his wife's facility of copying the winter pieces of Vermeulen. For several years she has laboured in the vocation of this manufacture, and they have been regularly consigned to England, and sold as originals, in public sales, or privately, in London and in the provincial cities. This, too, with the full cognizance of dealers, agents, and auctioneers, of their fraudulent origin. The number of these fabrications must be very extensive, as she has worked indefatigably at it for nearly twenty years. We know not if his gains by the Vermeulen process have cleansed him from the Exchequer attachment; but here he was "bidding away" in Christie's room. Ye amateurs of Vermeulen (and you are not a few), take another look at your precious originals, and give the credit due to the clever hand of an English lady, who has contributed so largely to your intellectual enjoyment and—delusion!

We have given sufficient notices occasionally of the "doings" of Messrs. H. Phillips, E. Foster, E. Smith, &c., not to require at present any further comment; but two others of inferior grade we cannot altogether omit. There is a sale-room in Princess-street, Leicester-square, conducted by George Jones and Son: the sales here take place in the evening, beginning at half-past six o'clock, and closing at ten, or even eleven o'clock. They are continued, without intermission, weekly; and it is not too much to say that in these rooms upwards of ten thousand pictures are offered for bidders in the course of every year. The frequenters of these rooms are low dealers, brokers, clerks, shopmen, and little tradesmen. No mischief can ever accrue to the Arts from

this association of high names tacked to stained canvas, in exchange for meagre sums of money, —the prices varying from £1 to £2 each: it would be a matter of astonishment if a bidding up to £5 took place. The eagerness and bustle of the scene are amusing enough for a short half-hour; nor is it without imparting the instructive evidence of a prevalent mania among this class of persons to obtain works of great ideal monetary value for the risks of trifling amounts. This pettifogging dealing affords, nevertheless, an abundant return of enjoyment for small expenditure to many whose understanding is as limited as their pockets. Possibly it leads to a further inquiry, better appreciation, and subsequent enlarged patronage of artistic excellence. We quarrel not with such sales as these; they are perfectly adapted to their frequenters: except that they too may take in the unwary.*

There is another public vender of picture-dealers' goods who acts his part in the City, somewhere about Watling-street, and occasionally at the Cosmorama-rooms, Regent-street. This man is the most luxuriant specimen existing of barefaced assertion. It might be dangerous in its effects, if it were not too highly coloured to obtain the least credence, excepting among the most decided greenhorns. Here is always to be met a snub-nosed would-be dandy, dressed in the pink of Whitechapel cockneyism. His coat is adorned with brass buttons, a mosaic gold eyeglass hangs round his neck, an ever-blooming nosegay stuck in his breast, and his hands encased in a pair of well-washed tenpenny Berlins. This individual plays the *dropper-in*; and if any well-dressed gentleman, whose appearance bespeaks the possession of money, should wander into the sale-room, a conversation is sought, to be entailed with him, and is much to the following effect:—"Indeed, Sir," cocking the eyeglass, "don't you think that extraordinarily cheap? I am not a picture-buyer, Sir, but I think I shall be tempted by such a chance as there is to day." This leads to learning the stock of knowledge the stranger chances to possess, and becomes a sounding-key to his inclinations. If the reply suits, the dropper-in bids, and is sure to buy a bargain worth 100 guineas for twenty-five shillings.

We add a sample of the phrases spouted indifferently upon these occasions by this Prince of the Cretians, with the most nauseous repetition:—"Look at that for a sacrifice! There never was such an opportunity as to-day. To bid me £1 for such a picture! Well! I think a statute of lunacy ought to be taken out against you. Don't pretend after this to be a judge of a picture. This picture ought not to remain in private hands: it ought to be in the National Gallery. How can you suffer a dealer to carry it off for £5? I give you *my honour*, if I were

* Among the works nightly offered in these rooms are specimens of Calcott, Stanfield, Roberts, and other artists of their rank—veritable specimens, as a matter of course. While at Manchester lately, we entered a sale-room where a man of the name of Taylor was selling; we saw him knock down an "Etty" for 12s., and a "Herbert" for 7s. 6d.

A hand-bill has been largely distributed in Leeds with the following announcement:—"Just arrived from Italy, a splendid collection of ancient oil paintings; several are framed with their own original carved frames. They comprise a variety of very scarce works, being the collection of an Italian nobleman deceased, several of them being originals by the first masters, and are well worthy the attention of the nobility and gentry, as the whole will be sold without reserve, by auction, at the Music-hall, Leeds, on Friday, December 26, 1843."

To this was appended a list of pictures amounting to 145 lots, with names intended to designate the great masters of antiquity, but mutilated to a degree indicative of the most consummate ignorance. They were called the works of Pignoni, Mazza, Todiskini, Degeter, Aretsen, Cairo, Moneini, Giorges, Margaroni, Covyn, Scelena, Gerousius Gahus, &c. &c. Two large pictures, by Rubens, *dans in siraco*!!!

The whole thing was a perfect gem in its way, and it would be hardly possible to find, in so small a space, such a farrago of impudent nonsense. Country cousins must have been considered very simple indeed, if such a clumsy attempt had met with any success.

put into the witness-box, I would conscientiously swear it is a true picture, and I would not do so for £20,000 if I did not believe it. I don't call this sale a sacrifice—it is positive slaughter." Such are a few of the tempting sentences which are lavished in tolerable profusion during the sale.

We have already noticed that some sales are announced, as—Messrs. Christie, a sale of pictures collected abroad by a gentleman; H. Phillips, a collection, by order of the administratrix; E. Foster, a collection recently imported from Italy; and Izod, a collection removed from Carlton-place. All these sales are anonymous; and, as there cannot be much mistake about their character, we beg to recommend to the attention of persons, who may really be tempted to bid on these and similar opportunities for bargains or originals, the report of a trial which appeared in the "Times" of Dec. 6, in the Court of Exchequer—"Thornett v. Staines." The plaintiff brought an action to recover back from the defendant, an auctioneer in the City, a deposit of £315, and objected to complete a purchase by auction on the ground of fraud by means of the bidding at which the property was knocked down to the plaintiff not having been a *bona-fide* bidding. The question was whether a bidding by a puffer at a sale by auction was a *bona-fide* bidding; and whether, in case it was knocked down to a next bidder, he would legally be compelled to complete the purchase?

The previous bidding by a puffer was not disproved by the defendant.

The Chief Baron said, there could be no doubt that, with a view to protect property from being sold at a ruinous sacrifice, the vender had a right to bid for or buy it to a certain sum; but then in that case he was bound to make it known.

Mr. Humphrey pleaded the custom of sales to employ puffers.

The Chief Baron was inclined to think *there ought to have been a special notice of the fact given*.

The jury gave a verdict for the plaintiff—damages £315.

From this decision it appears the law requires notice of all reserve upon property sold by auction to be given previously, and the last bidder can call upon the auctioneer to declare if the previous bidding was *bona fide* before he can be required to complete the purchase: or it becomes a fraud in law, and the last bidder is absolved from his offer.

After this, what becomes of "picture-rigging" in the sale-rooms, if the purchasers demand who the previous bidders were, and satisfy themselves that a fraud is not practised by the very common and now declared illegal means of puffing?

We mentioned last month that some pictures, included in a late sale by Messrs. Christie and Manson, had been collected by a gentleman in Yorkshire. Among them were a dozen he bequeathed by will to the National Gallery, but the trustees declined accepting the legacy! We have received a letter from a friend of the deceased, in which he informs us that the collection formed by his late friend cost nearly £3000: the produce of the sale by auction was about £150.

Among the many "dodges" practised to entice buyers, we may inform our readers that the auction-rooms (particularly Christie's), as well as the National Gallery, are regularly frequented by a certain class of dealers. The way pursued is to walk up to any picture which may attract the notice of a wealthy-looking visitor, and after expressing some exclamation of delight, or a remark implying a critical judgment, to endeavour to entail a conversation. This ends in an offer to afford the stranger a view of some unparalleled gems in the possession of the said dealer.

A big broad-shouldered Belgian is very per-

severing at this game: we have often observed him extolling in an affected squeaking voice the "*sholly shoes*" (*joli chosés*) he can show from the Imperial Gallery at Vienna, the Escorial, &c., and he has sometimes succeeded in inducing a visitor to accompany him to his apartments; further, we do not pretend to know.

A great number of Cardinal Fesch's eighteen-penny trash is reported to have already arrived, as material for future picture-rigging. They may be known in the sale-rooms by having a paper ticket pasted on them, or on the frames, with numbers about two inches long, printed in a type bespeaking its Italian origin.

The following statement of amount of lots, for the few days commencing the new year, prognosticates a busy season. It is quite farcical to note the shabby prices recorded in these sales: at Messrs. Christie's, on the 10th of January, lot 89, named 'Correggio,' knocked down at 13s., and lot 82, with the same great name, got no bidder at all, but was joined to the succeeding lot called 'Bramver,' and the two united brought 24s. Again at Phillips's, on the 17th, lot 16, 'Murillo,' sold for half-a-guinea; lot 20, 'Guercino,' the same amount; lot 100, an historical subject, 'Tintoretto,' 9s.: awful signs of decay of trade these are indeed!

As a specimen of the learning and intelligence offered in a catalogue of pictures sold at the mart on the 15th of January, we transcribe the following for the amusement of amateurs:

Lot 176, Leonardo da Vinci, 'Saint Agatha.' This lovely work of Art was purchased in Italy by Lord Burghous (*is this Lord Burghersh?*) late Ambassador to Florence, who brought it to England, and at whose sale it was purchased! (When did his sale take place?)

January 2, 1846	Jones	157
3, —	Christie	113
8, —	Izod	81
9, —	Debenham	283
9, —	Jones	201
10, —	Christie	118
13, —	Phillips	118
15, —	Thomas	79
16, —	Jones	245
17, —	Christie	85

Total 1480

We reserve for a future occasion some relations and anecdotes not very creditable to the dealers in drawings and prints. It is truly lamentable that the commerce of the most charming artistic productions should at the present day surpass in iniquity and fraud all those culpable means of living on the public which have been so well understood, and usually reprobated, and yet in comparison with picture-dealing they become innocent and almost moral.

[POOLE'S 'SOLOMON EAGLE'.—This great work, which unquestionably ranks as one of the remarkable "achievements" of the age and country, has at length found a purchaser. It is little to the credit of our wealthy connoisseurs that so noble a production of Art should have remained for so long a period in the possession of the painter: for its vast merit was universally acknowledged. It has been bought, we regret to say, by a dealer—a dealer, however, who is not of the ordinary class; for he deals only in the productions of modern British artists, and, from the esteem in which he seems to be invariably held by the artists, we cannot doubt that his transactions with them have been liberal and upright. We allude to Mr. Waas, of the Adelphi, who blends dealing in pictures with his profession as an engraver. It is only right, when our exposures of infamous tricks in picture-trading are producing no inconsiderable effect on the minds of purchasers, that we should avail ourselves of opportunities of pointing out honourable exceptions to the rule. We shall gladly do so when occasions offer; for there are several dealers in modern works who are above suspicion; and who pursue a just trade upon just principles. Our advice to the buyer would be, in all cases, to obtain pictures direct from the artists, or from exhibitions to which they are sent by artists. This is the safest as well as the wisest mode; it is by far the surest way to reward the producer and patronise Art; but, in some instances, dealers are useful auxiliaries to the painter: and it is, above all things, necessary to encourage fair and honourable men, by distinguishing them from those who pursue traffic through crooked paths, and by means disreputable and dishonest.]

ART IN THE PROVINCES.

BIRMINGHAM.—The Exhibition closed on the 31st of January; the sales having exceeded £1300, including those effected by the Art-Union. A new principle was adopted: the prize-gainer was allowed to select two pictures—one of which was necessarily in amount two-thirds of the sum he had gained. The following is a list of the pictures sold privately since our last report:—'Pro et Con,' J. Bateman; 'Mill near Keswick,' W. J. Blacklock; 'Reading, Teach the Scriptures,' Alexander Johnston; 'Windsor Forest,' T. Stark; 'Launching the Boat,' J. A. Fuller; 'Farrier's Shop,' E. Childe. The following pictures were selected by prize-holders in the Art-Union:—'What shall I Say,' J. E. Lauder, £52. 10s.; 'The Road through the Forest of Arden, Warwickshire,' F. H. Henshaw, £40; 'The Forest of Arden, Warwickshire,' F. H. Henshaw, £40; 'The Ford, Kenilworth, Warwickshire,' F. H. Henshaw, £25; 'Mill in North Wales,' H. Harris, £35; 'Scene in Cornwall, Buying Fish,' W. Shayer, £37. 16s.; 'Tintern Abbey,' T. Baker, £20; 'Dover Pier,' W. C. Smith, £30; 'A Moorland Hamlet,' J. Blacklock, £15; 'Rustic Figures,' W. Shayer, £20; 'Gipsy Mother,' W. Shayer, £25; 'A Road at Bonchurch, Isle of Wight,' C. T. Burt, £10; 'Morning—Going to Market,' J. Pettit, £15; 'Prisoners of Chillon,' W. Underhill, £30; 'Ashford Mill, Derbyshire,' T. Baker, £12. 12s.; 'Fern Gatherers,' J. White, £12. 12s.; 'Mill on the Torrent of Aurre, Pyrenees,' W. Oliver, £15; 'Ventnor Cove, Isle of Wight,' C. T. Burt, £5; 'On the River Tay, Perthshire,' G. Hicken, £5; 'Landscape, with Gipsies,' E. Bowley, £5; 'A Sussex Shrimp,' S. P. Denning, £5. The report stated that nearly three-fourths of the gross amount received this year would be devoted to the purchase of pictures, by which they believed that the legitimate objects of an Art-Union would be satisfactorily accomplished. The late period at which the Committee began their operations was one reason why they had not obtained a larger number of subscribers; but they hoped that the next Committee would avoid that fault by entering at once upon their duties. The establishment and success of the School of Design, and the constantly increasing number of visitors to the Exhibitions of the Society of Artists, encouraged the Committee to hope for a larger amount of permanent subscriptions, so as to justify the employment of local artists on the production of some work to be distributed as prizes among the members of the Art-Union.... The statement of accounts showed that the sum of £474. 12s. had been received from 450 subscribers, of which £10. 1s. remained in hand towards the next year's ballot.

MANCHESTER ROYAL INSTITUTION.—We find that the remarks contained in our November number prove correct, and that the Council of this Institution have again decided upon opening their rooms for the exhibition of the works of Modern Artists in June. No doubt can, we think, for a moment exist as to the policy of this measure, and the good results likely to attend it. Our opinions have of late been so fully given on the subject of Art in Manchester, that we need only add our sincere wishes for all the success which we believe cannot fail to attend the Annual Exhibition of the Royal Institution.

BRISTOL.—The Bristol Academy is progressing. A meeting has been held, and a report made; and it is probable that a suitable building will be ere long erected. Some absurd regulations, however, impede the usefulness of the Society: a resolution has been adopted excluding all persons who obtain emoluments from any source except "Art"—a step that has led to the resignation of Mr. West, one of its best and most enlightened members, and an artist of considerable ability.

NORWICH.—The "Norwich Mercury" contains a long account of the opening of the Government Branch School of Design in that city. We copy a very sensible introduction to the article:—"The object thus attained must greatly tend to promote the industrial prosperity of our city, by the culture and nurture of native talent, and of that taste in Art so much required by our natural position as a seat of manufactures. If encouraged by our manufacturers, it must materially aid them in their craft, by placing them on an equal footing with other parts of the kingdom, and by enabling them to compete with foreign countries in the production of articles of taste. That the foreigner has already in many fabrics and productions of Art surpassed us, must be apparent to the most casual observer, and it therefore becomes the urgent duty of us all to contribute as much as in our individual power lies, and do our utmost to aid the provision made by a provident Government for our permanent and lasting benefit. To those not immediately interested in a pecuniary point of view, this Institution offers many advantages. It will develop that youthful taste and those feelings of refinement, whose growth depends so much upon being conversant with objects of beauty in Art as well as in Nature." The attendance to commemorate the opening was numerous, and comprised a large proportion of the most influential persons of the city. The chair was taken by the President, Sir J. Boileau, who delivered an eloquent and impressive address, in the course of which he gave this sensible advice to the students:—"Let them not imagine that we are a little Royal Academy, a minor Somerset-house. Our objects are confined principally, nay, almost entirely, to the Industrial Arts. I am far from saying that any talent will be discouraged; but I am sure that, if it be the aim of any student to make himself merely a painter, he will be less likely to become a useful and clever designer, than a moderate and disappointed artist." Mr. Wilson, the Director, explained in a clear and comprehensive manner the leading objects of the Institution; the Bishop of Norwich subsequently addressed the meeting.

PEN AND INK SKETCHES.

BY

MRS. S. C. HALL.

No. II.—THE SENSITIVE PLANT.

WE used to boast that we resided in one of the most rural and quaint districts in the neighbourhood of London; we were so fond of our green lanes—our hedge-rows, so thick and trim, through which the most beautiful wild flowers wreathed and clustered, bordering the footways leading by such prolonged "short cuts" from Fulham and Chelsea to Brompton and Kensington. We were so truly proud of our old houses! "Cromwell House"—tall, ghastly, and mysterious as a ghost, cold and self-contained as the old Covenanter—alone in its tangled grounds, to which the wayfarer could discern no entrance; "Burleigh House"—desecrated, to be sure, modernized, and, as the decorators' phrase goes, "beautified," and called Brompton Hall, but once the veritable dwelling of the great Lord Burleigh; the preserved relic of the "Queen's Elm," beneath which our royal Tiger-Queen Elizabeth sheltered; poor, erring, generous Nell Gwynne's house at Sandy End; a regular chapter of antiquities in Church-street, and Cheyne-walk; and in the Fulham-road, the mansion where Locke wrote and Shaftesbury resided; in the quiet Palatine burying-ground, the precious relic of Sir Thomas More's dwelling, close by the water-garden where he took boat on many a pleasant summer evening. I cannot help thinking that we had good cause for pride; our neighbourhood was crowded with old records—in walls and ruins, and long chimneys and high gables; and in more recent times the Prince of Wales (they say) often looked forth from a little abutting window belonging to a narrow rambling tenement, where our good neighbour the carpenter stores his chips. Moore, the poet, wrote some of his most loving and lovely songs in an erect, unpoetical-looking house in the Fulham-road, overlooking the nursery-grounds, nearly opposite the new hospital; and within a few doors of it, Curran breathed his last! To return again to courtly matters—In the small parlour of "The Grange," where Braham lived and entertained so sumptuously—where the Prince of Wales and Mrs. Fitzherbert parted for the last time. Our neighbourhood was rich in *memorials*—now it is only rich in *memories*. The building mania has seized upon our lanes and "chases." Where the "bird-catcher" warned off the birds from the young grain, and the fields echoed the labourer's song, we hear the "click" of the stonemason's trowel, and the monotonous "knock" of the persevering carpenter. "Essex House" has given place to small tenements in brick and mortar; "Burleigh House" is stared out of countenance by stucco and plaster; "Shaftesbury House" is the refuge of age and infancy—the nursery and hospital of St. George's parish; "The Grange" is multiplied into villas; Canning's house, where of old the lovely Duchess of Gloucester resided, when the Gloucester-road was called Hogmore-lane, is yielding foot by foot to the ravages of "insect architecture," if we may so call the dry rot, by which it is infected; and, to speak last of our own small domestic troubles, the back windows of an overgrown square, that has sprung up like a mushroom in our bright "back field," are playing at bo-peep through our taller trees, and looking down with contempt upon our ancient mulberry—one of the few remaining, said to have been planted by command of the first James, who desired to feed silkworms in his "mild and sheltering park at Brompton."

We almost fancy our memory of the past must be a dream. Is it possible that little more than twelve months have scattered eight hundred houses about our lanes and fields! But we are not the only persons who mourn this innovation. We have lost some of our best neighbours,—gone, not what they call twenty or thirty miles farther into the country, but an hour, or an hour and a half, "by rail," for the ancient method of computing distances went out with the post-horses—all things are changed, or in a state of rapid transition. The young in years like this movement; they enjoy it, as mariners do the stiff breeze that urges them over the bounding sea. Those of middle age are drawn by circumstances or speculation into the

vortex, and do not shrink from it like many whose hair has changed beneath their old roof-trees—whose steps are few and feeble—who consider "movement" perilous—and, like the flowers, would fain close up their petals as the evening falls, not keep them open by artificial excitement—such are they who not only

"Love the old faces far more than the new,"

but are prone to consider every new face as something not quite to be trusted—in these times. They especially delight in two of the most rare things now to be found in altered England—peace and privacy; they crave for time, not to use or employ, or even to spend—but to keep, to cherish, to hug unto themselves, to dream with, to reason with concerning haste and advancement; they muse rather than think, and enjoy what the young and the rapid call "visions." Some of these worthy persons are not so *very* old; people used to talk of the progress of improvement "during the last half century; now it is "during the last half year;" for the high-pressure system so much in vogue teaches to-day to consider yesterday an *ignoramus*, the evening to pity the morning, and the next morning to smile in contempt at the darkness of the day past. Youth rushes into a wisdom it cannot understand; it is getting a hardy and determined aspect, and is prone to insult the memory of the ancestors it used to be the fashion to respect. Children do not seem to have anything to do with childhood; they are all prematurely "learned," or "informed;" they talk of "causes and effects," and doubt the healthfulness of buns and "hard-bake." No matter how quietly we sit by our fires, and protest against the accelerated speed of the universe, we are forced on with others. But of all among us who mourn the increased population and the passing away of old things, the most to be felt for is one whom we love and reverence—one who is of the past and with the past—to whom the *present* is not a reality, but a restless and disturbed dream; a being he is full of feeling and sentiment, fragile in body, and so tender in mind that our friend has been long known amongst us as "THE SENSITIVE PLANT."

If you take the left-hand lane that conducts to Kensington, you come upon a broad road, leading ostentatiously to a strip of cottages—lean and narrow dwellings, with scraps of dusty gardens, radiant in the summer with starry marigolds, and decorated with scarlet runners, who do duty as climbing plants; and very pretty they are too; and if their green leaves were of a finer texture they would be more esteemed, always provided they were not so common. This broad road, as I have said, leads ostentatiously towards the cottages, but does not arrive there; for, after being cut across by a bar, it diminishes into a common footway, as if the cottages had the honesty to avoid pretension, and confessed that they received no carriage visitors. At the end of these unpresuming dwellings, a detached residence stands in its own little garden, which is walled, and tree'd, and latticed in, so that the passer-by, after one or two ineffectual glances, is convinced there is no use in prying there, for nothing can be seen—nothing, except the top of the trellis which is nailed to the house; and there, amid the flexible and beautiful leaves, you perceive numbers of little muslin bags, enclosing bunches of grapes, which in the memory of the oldest inhabitant were never known to ripen, but, from a mingling of hope and benevolence, are bagged "all the same as if they did" every season. A little bold window stares out of the roof, and commands extensive views over multitudes of cabbages and turnips, mingled with sparkling bell-glasses and frames, which protect juvenile cauliflowers and cucumbers from the frost and wind. In this cottage our "Sensitive Plant," sheltered from the storms, the bleakness, and the improvements of the world around, seemed to have succeeded in training his small household to his own habits: his cat never suffered a speck of soil to rest upon his snowy coat, and never associated with any of those rude, rough Grimalkins, which I regret to say abound in the Brompton-fields; his dog was a sleek, shy, silky spaniel, that never looked you in the face, but turned over and over at your feet; and if the old woman who opened the gate curtsied once she certainly did six times, apologizing for keeping you in the "dew," or the "sun," or—the "wind," or the "air," as it might be, although she answered the

very first tingle of the bell, and got through the winding path in an inconceivably short time.

"The Sensitive Plant" was a fair, small-featured, delicate-looking man, who had lived some sixty or seventy years in the world without being contaminated by its vices or enlightened by its wisdom. He seemed as it were an old baby, living in a perpetual state of astonishment at every new thing. His sympathies and affections were as much alive as they ever were in childhood, and if he was deceived to-day, he was as ready and willing to be deceived to-morrow. When told he had been imposed upon, he would shake his drooping head slowly, and say, "Poor thing! Well, it is better and happier to be imposed on than to impose upon others."

The very dogs knew his ring at the gate or his knock at the hall-door, and would prick their ears, wag their tails, and move to meet him; while the canary invariably stretched his neck when he entered, expecting the never-forgotten sprig of groundsel. He never came into a house without begging the servant's pardon for giving him the trouble of opening the door, and walked on tiptoe over the large white flag at the entrance, lest he might soil it. When he got into the drawing-room he always took a seat as near the door as possible, so as to enable him to dart forth as soon as a visitor was announced; and his anxiety was frequently expressed lest he was intruding even on his nearest and oldest friends. He seldom left us without forgetting something that he was ashamed to return for, and would walk up and down for an hour, calculating whether it would give less trouble to send for his gloves or handkerchief or to wait until they were sent to him.

He was the peace-maker of all circles. If the village boys were engaged in a quarrel, the first appearance of his white hat above the hedge was enough to quell the tumult, for they knew he would not proceed on his way till union was perfectly restored. He would watch how his friends met coming out of church, or in the street, and if salutations were not cordially exchanged, waylay them, or call on both the next day, and, after many apologies, lecture them upon the sinfulness and folly of their coolness to each other, throwing in hints about "shortness of time," and the folly of uprooting full-grown trees, or endeavouring to transplant them after they had so long flourished in the same soil—likening our affections to the tendrils of the vine, which you destroy by unfastening—bringing, in short, the weakness and absurdity of small misunderstandings so vividly and yet so simply before his friends, that he not only made peace, but by his earnestness and kindness restored kind feelings, warmed those who had been either over hot or cold into healthfulness, and then crept quietly away, leaving them with the pleasant belief that all he had really done was their own act—that they were the peace-lovers and the peace-makers.

If he was waited on for a subscription, his nervousness was such that he was never seen; his servant stammered out some ordinary untruth, as to his being out, or ill, or engaged—some excuse which people are not even expected to believe; and, by the time such visitors reached the gate, he would rush after them, and thrust a paper containing twice the money they expected into their hands. One would have thought he considered the charity he practised a disgrace; his hare-like doubles and turns and shifts when he was "found" to be the author of some mysterious benevolence which we could not comprehend were quite amusing. Sometimes an unfortunate widow, with a multitude of ragged children, would suddenly appear, her face shining above an apple-stall, while her children either went to school, or, perambulating with merchandise of caps and congreves, managed to gain some stray halfpence for themselves; that we knew was the work of "the Sensitive Plant."

Once he was seen issuing from a cabriolet, and stumbling up the steps leading to a well-known hospital under the load of a pair of blankets, to a poor fellow who had complained of suffering from cold; and yet the man was only the servant of one of his old friends who had met with an accident!

The poor used to say there was a blessing over all he did; and surely his pounds were more fruitful for the good of others than hundreds bestowed without the sympathy, tenderness, and few but gentle wishes, that invariably accompanied his gifts.

Partly by nature, partly by habit, he loved mystery dearly. He delighted in being unobserved; in feeling that his own peculiar ways were sacred. He courted the early morning and the evening twilight for his walks and missions of charity. He revelled in the quiet lanes, and looked with intense reverence upon the dwellings of those who are gone from among us. Consequently he considered every new house as an incubus—a weight placed upon the innocent earth which it had no right to sustain. Windows, indeed, he deemed peculiarly intrusive and offensive things; and, from some vague dread that houses might take the place of bell-glasses in the opposite fields, he suddenly ran up a high wall round his garden, thinking that if a whole battery of panes were directed against that, they could not see through it. The blackbirds and thrushes found a safe asylum within this enclosure, and congregated there in security, and his well-fed cat satisfied herself by winking at them as she looked forth from the kitchen fire. The income-tax had been a great trouble to him, but it was nothing in comparison with that he endured from the realization of his fear, and the absolute presence of new brick and mortar. Instead of his pleasant rambles through our lanes and fields, where, knowing every tree, he fancied every tree knew him, he paced round and round his enclosure; and, when his affectionate solicitude for his old friends or his poor neighbours forced him to call upon them, he would go a mile round rather than pass his once favourite haunts—now polluted. In short, every new house seemed a nail in our poor friend's coffin; and we always avoided a reply to his tremulous question of, "I do not wish to trouble you about it, but have you heard—do you know—if they are going to pull down any more old houses, or build any new ones?" The very tone of the old man's voice while he made the inquiry went quite to the heart—it was so earnest and so sorrowful.

Still he might have got over this in time; he might still have wandered beneath the shadow of Cromwell House, and called back the vision of the mighty ones in Cheyne-walk, had it not been that a surveyor one morning astounded him by the information that his cottage would soon be rendered quite "lively" by its vicinity to a railroad! "You will hardly know yourself, Sir," continued the man. "And yet we shall not break a twig; the road will run just on a line with your bedroom-window; your friends can look in and bid you good morning (by signs) as the train rushes past; you will never be lonely any more; oh, no, Sir, never lonely; and the noise will only make you sleep the sounder when you get used to it. It will enliven the neighbourhood quite; clear off all the old trees and rubbishy houses that have been too long in the way. I hate old houses. Don't you, Sir?"

Our friend's nerves could not bear this shock; it was more than he could endure. It is no painless matter even for persons with commonplace feelings to witness the passing away of things which, from being familiar, have become affections; but our old friend was almost as crushed by the idea of noisy and steaming traffic where the rabbit had gambolled and the thrush sung, as if a steam-engine had passed over him.

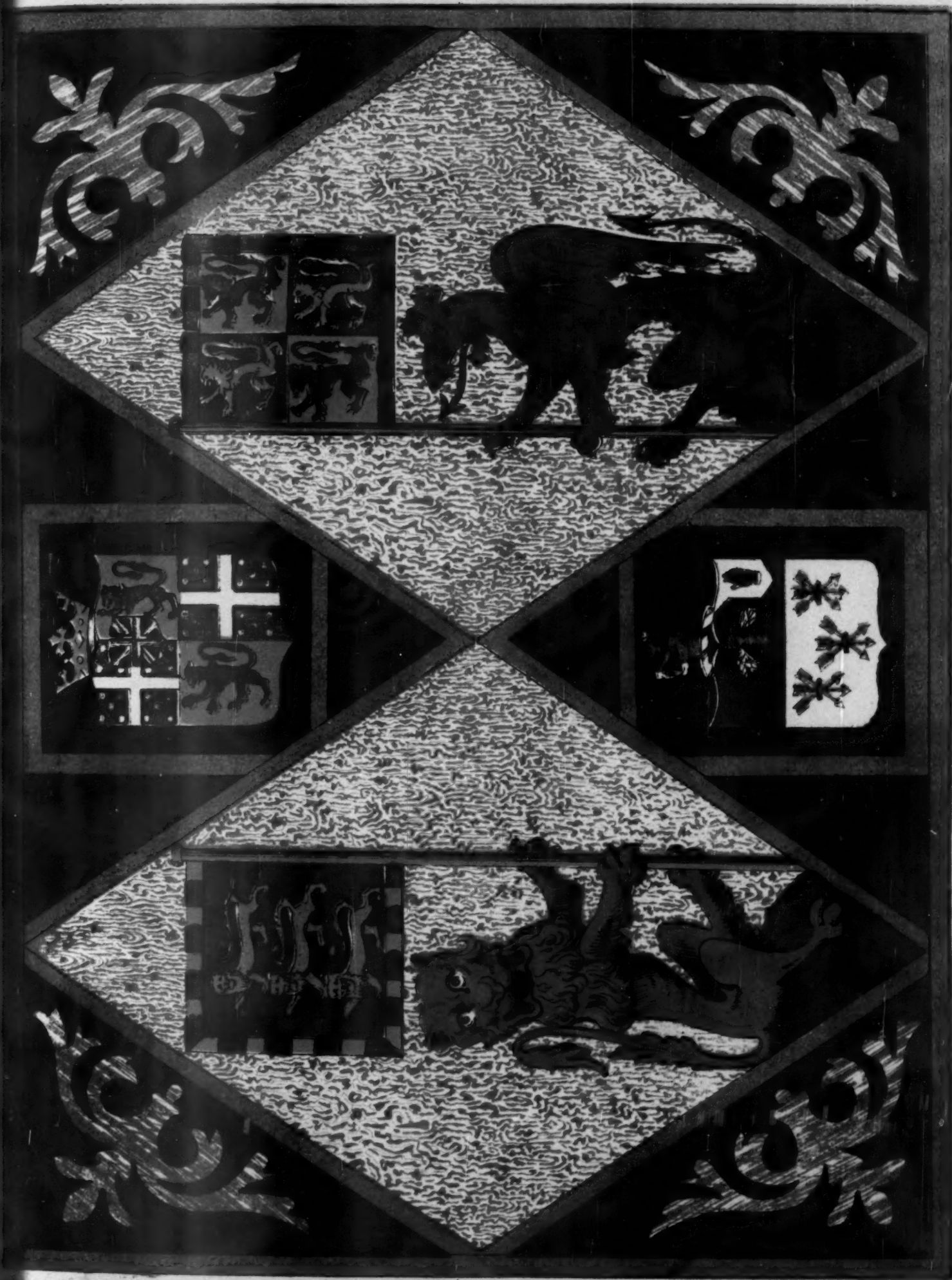
Nor has he brought himself to leave his cottage: his pensioners continue to receive the bounty he so mysteriously bestows. But, though with us still, he is no longer of us; his oldest friends are refused admittance beyond his garden gate; and the aged servant, in a broken-hearted voice, tells you "her master is very poorly—very poorly indeed." More than one of his ancient friends—and members of the class, considered (who knows why!) too humble to be friends—pass and repass the cottage these dark evenings, hoping to see him as he paces along the room; and grieved are they at the feeble motion of the body and the nervous trembling of the head, as they are shadowed on the curtain by the light within.

We rejoice now in the belief that, after all, there will be no railroad; but it is too late even for the certainty of this good news to revive our drooping "Sensitive Plant."

PARQUETAGE.

It will be remembered that, in June last, we noticed at some length the Parquetage works of Messrs. Steinitz and Co., 10, Berners-street, Commercial-road East, giving at the same time several woodcuts, exhibiting the designs executed in the simplest styles of this invention. It was then proposed to give further examples of the extensive applicability of this new parquetage in the ornamentation as well of public buildings as of private residences; we accordingly present a print, executed in chromo-lithography, from works which have been executed faithfully after the designs. The former print, it may be remembered, showed that no other wood was employed in them than oak—but these prints are tinted, in imitation of different woods necessary for laying down coloured designs. Consonant with the hopes we expressed of this invention, we have now much pleasure in stating that, in many public buildings and private mansions, floors have been laid down with prospects of a yet more extensive application; hence it may be observed that a yet greater degree of perfection may be ultimately attained. The coloured woods in the present designs are a quarter of an inch in thickness, and may be planed several times, without the risk of damage. In one of the cuts is represented the banner of the arms of England before Edward III., supported by a lion fixed in a ground composed of bird's-eye maple wood. The lion is cut out of palm wood, the dark and shaded long running grain of which is a happy imitation of the flowing mane of the animal. The red and yellow woods are employed in their natural colours, without being subject to the process of dying. The second diamond-formed plate represents the arms of Wales, supported by the red dragon of Cadwallader, in which, as in the other, the woods are used in their natural state, except the green, which is dyed. The arms of Sir Robert Peel and those of the Duke of Wellington have been with perfect success executed in this manner. These plates afford instances of the nature of the designs which are already realized, and at the same time show that *marqueterie* of a novel and striking description may be thus executed. The specimens from which the drawings themselves have been made will be exhibited, we believe, at 67, in the Strand. It may be supposed that costly works of this kind are only executed to order, and only to be seen upon such occasions, while others of a pattern more simple are in general requisition. From our earliest knowledge of this invention we have felt deeply interested in its progress, feeling that it has yet to be developed; hence do we look forward to a result which will far transcend everything that has been done in the ordinary parquetage of the Continent—even of the best examples, however beautiful. The mediæval taste, which is extending itself in furniture and ornamental objects, could be well sustained by an adaptation of this kind. Restorations of ancient halls, and even entire residences of quaint architecture, are now by no means uncommon, and to sort with any such renovation, Gothic, Elizabethan, or Renaissance, a flooring of like character would render the whole more perfect than it ever could have been at any preceding period. We have described already the methods whereby the plates of wood are prepared to be laid down on the solid—the ingenious machinery whereby it is at once cut into the necessary forms; and in addition to these coloured cuts, on reverting to the subject at an early opportunity, we shall give others descriptive of these works.

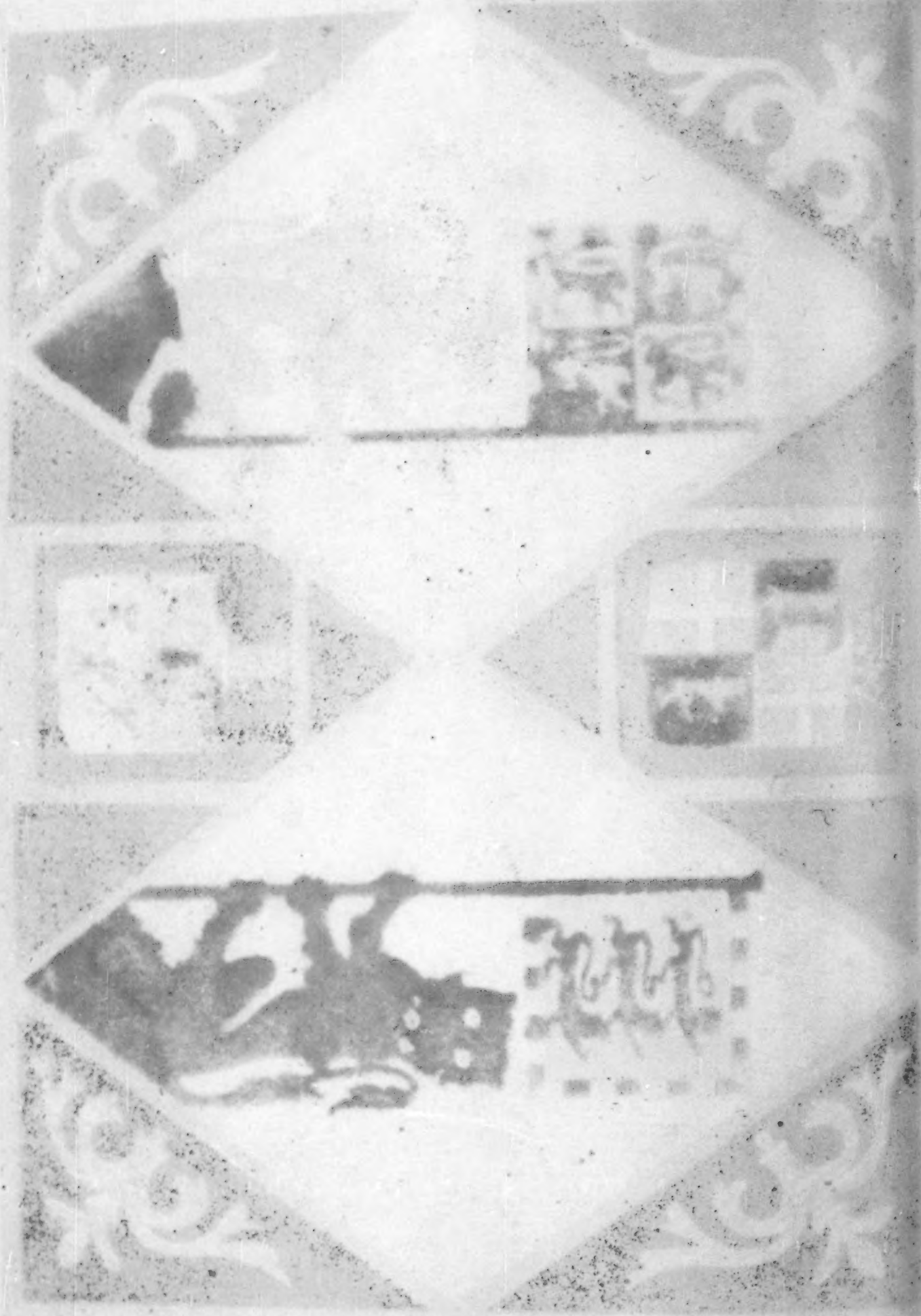
In the parquets of the palaces of France and Germany it would be thought that this kind of embellishment was carried to its *no plus ultra*—in the Tuileries, at Versailles, and other regal abodes, nothing can exceed the costly floorings, save those of the marble halls of the palaces in Italy; but in this *marqueterie*—for so it may be justly termed—we have an adaptation certainly richer and more beautiful than the one, and infinitely better suited to our climate than the other. We may term the invention *marqueterie*—since, in large compositions, there is necessarily a nicety of execution equal to that of the smallest patterns. We shall recur to the subject again,—probably with another set of illustrations.



245. HIGH NO. 10082

P. A. R. O. T. A. E.

CL. LEE'S CHROMOLITHOGRAPHY.



REPORT FROM THE INSTITUTE OF THE FINE ARTS ON PUBLIC COMPETITIONS.

On the 27th of December, the Report of a Committee appointed to consider the subject of public competitions in matters of Art, but more especially the proposed competition for the prize of £1000 for the best picture of 'The Baptism of Christ,' was read in the great room of the Society of Arts, in the Adelphi. Before analyzing the report, we will state its substance in a few words. It proposes to show the incompetency of all "commissions" of Fine Art from the time of Praxiteles to the present; and, with a view to an award which shall give universal satisfaction, sets forth the construction of a tribunal which shall secure that much desiderated end, and to which we shall presently more particularly advert. From competitions, as we have seen them among us, the loud expression of disappointment is inseparable; but not so much because adjudications have been unworthy, as that artists have wrought unwisely, and perhaps, we may add, not too well. Those who have thus wrought unwisely are, we are assured, those who are the loudest in deprecation of competition:—

"Quivi sospiri, pianti ed alti guai,
Resonavan per l'aere senza stelle."

A competition was announced for the Houses of Parliament, and we find among the competitors numbers who have rarely exhibited anything in size beyond three-quarter canvasses; who have never painted anything save *genre* of the most ordinary kind; and who, if they have attempted anything beyond this, the merits of such work is not remembered. These artists, many of whom we regard with deep respect in their especial and respective walks, were here conspicuously—*ultra crepidam*; for there is more than one step from *genre* to historical and poetical composition—and more yet when the figures are life or heroic sized. One essay is not enough for the production of a large composition of a certain degree of excellence. Perhaps, in this respect, the whole of the competitors were of equal standing—that is to say, in experience of the large style; and this was obvious enough in the cartoons, and not less so in the handling of those of the successful competitors than in others; but in the treatment of the compositions of those to whom prizes had been awarded, there was evidence that such subject-matter was not entirely new.

With respect to decisions in all competitions thus much is to be said. It is generally known by whom the awards are to be made; and it may be considered that, if an artist compete, he pledges himself to abide by the determination of those to whom he presents his work. In order to show the fallacy in the decisions of committees in ancient as well as modern times, the Report notices the competition between Phidias and Alcámenes; also the choice between two works of Praxiteles by the citizens of Cos; the famous decision regarding the respective merits of Brunelleschi, Donatello, Ghiberti, and others, when competing for the execution of the gates of the Baptistery of St. John, at Florence. The mention of these instances may not be entirely inapposite, although these cases are in their circumstances neither similar to each other nor to any of our own. The most competent tribunal would, undoubtedly, be a committee of honourable and impartial painters; but we lament to say that ours is the last country in Europe where we can look for such a tribunal, since in no other country are artists so much divided against themselves. To a few of the passages in the Report let us more immediately advert:—"Why should not," it says, "artists, whose fame and means of existence are at stake, have as good a protection from a committee of taste, as persons in trade are sure to find in a court of justice? Why are not committees, like judges and juries, responsible for their proceedings, either to a higher tribunal or to public opinion?" It is true that there are principles of painting as well as principles of law; and the reason why questions of Art are not so readily disposable as questions of law, is simply because the black and white of the latter is indisputable, while the many hues of the other are a matter of taste.

We cannot help expressing some surprise at the following calculation:—"Fifty finished paint-

ings, varying from 12 feet by 10 to 15 feet by 12, would involve the artist in expenses (actual outlay) from £30 to £40; average, £36; total in money, £1800. In time expended, average seven months, total 29 years, which, at the low estimate of £150 a year, amounts to £4350; making the whole outlay equivalent to £6150,—a positive loss in the aggregate of £5150 beyond the prize of £1000. As pictures so large, all of a given subject, peculiarly treated, and blighted by the vulgar stigma of defeat, stand no chance of sale, but really become a trouble and a nuisance to the artists, we may fairly say that in the aggregate this loss is wholly unmitigated, and that ten such speculative compositions would be equivalent to a loss among them of £50,000, or £1000 each; or, in other words, a total loss of 290 years of human life, and £8000 of the artists' money."

This theorem cannot be understood otherwise than to suppose the whole of the competitors, or, we may say, the profession acting as a joint-stock company. In such case, then, we may suppose £1000 a poor reward indeed. It is intelligible that competitors may be, to a certain extent, indemnified by Government institutions for loss of time, &c., in competitions, *when they shall have been approved as competitors*. But the present question seems to be of the proposition of a private company, who offer £1000 for one picture, therefore, one only of a given number of competitors can be successful. This is distinctly stated, and must be distinctly understood. Those who propose this prize, do not make themselves responsible for any aggregate of expense on the part of competitors—for no wear and tear during years of human life; nor can we see how any such argument can apply in similar cases. There are one or more prizes of certain sums, as in the cases of the Westminster Exhibitions, and these can only be gained by a corresponding number of artists. This wholesale computation seems to claim a prize for every competitor. In casting our eyes round the walls of the New Water-Colour Society, to some of the works, we are happy to say, there would be no difficulty in assigning prizes; but we apprehend that in many cases the judges would be extremely embarrassed if compelled to reward all the authors of these works. If the labours of the profession are to be thus calculated in the aggregate, would it not be equally fair thus to consider the labours and disappointments of other professions? In the Church, for instance, the number of bishoprics is necessarily limited in comparison with the number of the clergy; and, although it is not every divine who is considered qualified for a see, yet there is no lack of disappointment even among the unqualified. And so it is in every other profession.

With respect to the formation of a competent tribunal, the following is the proposition conveyed in this Report:—"The judges should consist of *three*, elected by the parties interested in the purchase; and three elected by the artist competitors—in all, six persons. They should be elected by ballot, after nomination; at least this rule should be strictly observed in respect to those who represent the artists. Each of the judges should separately see, examine, and criticise the performances, and write his opinion of each and of every work of Art, and naming those which he considers entitled to distinction, give his reasons for that opinion. These written opinions to be given in previously to the opening of the Exhibition to the public; but the result not to be confirmed until a certain number of days after its closing. Then the judges should for the first time meet and discuss each other's opinions, and the merits of the competitors; and, recording their matured judgments, decide by the majority; the contrary opinions being also recorded, in order that the public opinion be not smothered, as it now usually is, under respect for a supposed unanimous decision."

We give this as it comes to us, anxiously desirous for the adoption of some method of determining superior merit which shall give general satisfaction. We shall not now refer to past decisions; but, as it is probable that there will yet be many competitions in Art, we shall, as far as our means extend, make known every reasonable proposal to this end, with a view to the establishment of some method of adjudication which may be satisfactory to all.

A SKETCH IN THE HOUSE OF PEERS, ON THE 22ND OF JANUARY.

ASSUREDLY, the most truly magnificent sight to be obtained in England is the gathering of the Representatives of foreign countries, and the Princes and Lords and Ladies of our own, to meet the Queen when she comes, in the "pride and power of her fair state," to set in motion the mighty machinery that so essentially influences the destinies of the whole world. The public excitement that has prevailed for some time induced an expectation of a much fuller attendance than usual of Peers and Peeresses on the occasion of opening the present Session; it was more than realized on the 22nd of January. The carriages formed a close line down Parliament-street, long before the clock at the Horse Guards struck twelve—the hour at which the doors of the House of Lords were to be opened; and ten minutes afterwards all the lobbies were crowded, and there was only "standing room" within. It was impossible to look upon the magnificent assemblage of ladies in full dress, without wondering how the Peers were to reach their seats; the large square table opposite the Throne seemed the only vacant place, and the seats around it for the "Law Lords" were scrupulously preserved until the Duke of Wellington strayed in among the fair crowd in his uniform, and, after exchanging a few words with some of the Peers who had not yet put on their robes, seated himself on one of the benches, and chatted with considerable animation to several who seemed on terms of most enviable intimacy with the great military and political leader. Although his white head is somewhat bent, his eye is as quick and keen as ever, and the expression of his face more firm than we have lately seen it; there was a delightful vitality in his manner, and he spoke more than usual; at about a quarter to two he withdrew, but soon returned in his ducal state. The lordly crowd, by this time, had enriched the scene with their scarlet and ermined robes: old men were there, who seemed hardly able to support the weight of their court-dresses, contrasting with some who looked young enough to be their grandsons, and who bore their bravery right gallantly. An artist could not have failed to observe how much the effect of the dress would have been improved by the falling collars of point lace, which belonged of old to the costume, in lieu of the stiff modern cravat—so entirely out of keeping. As the time for the Queen's entrance drew near, the movement and anxiety of the gorgeous throng increased. Despite the rustle of silks, the somewhat loudly expressed remonstrances of the gentlemen below the bar, when displaced to make room for the House of Commons, and the hearty good humour that surrounds the benevolent and kindly courteous Duke of Cambridge wherever he moves (and he is never for a moment either still or silent), the shouts of the people and the booming of the cannon without, told us—even before the rushing blast of the joyful trumpet thrilled through the House—that the Queen was alighting from her carriage; then those who were fortunate enough to have seats arose, and those who had not, stood erect in their places. The ladies glanced at their dresses, and arranged them as a bird carefully plumes a displaced or ruffled feather. The Ambassadors showed most bravely in their superb costume; and the grave Law Lords became still more grave—while the brighter the sun shone, the more sallow their faces seemed, as though melancholy was their peculiar attribute; and as the trumpet again sounded, those whose duty it was to precede her Majesty, entered with their various symbols: the motion of the jewelled crown glittering somewhat above the throng, and the finely chiselled features of Prince Albert, first told of her Majesty's presence, and in another moment the Queen stood upon the Throne. She stood there, with a smiling and

most pleasant countenance, while her train was adjusted over the back of the Throne. The *coop-dail* was singularly imposing; the composition of the living, breathing picture could not be more perfect: there was not quite a minute's time to gaze upon it—but we think it was the moment of all others a painter would have chosen to portray the Majesty of England. The sun shone brightly upon the profusion of royal jewels, until they formed a glory round the Queen,—the rich background of the Throne glowing again with reflected light. Immediately on her Majesty's left stood "the Duke," bearing the sword of state, and next to him Prince Albert, his hand resting on the chair he was about to occupy, while that on the Queen's right is hereafter to be filled by the Prince of Wales—and it is said the youthful Prince will take his place on the opening of the new Houses of Parliament. The train being adjusted, and the lords and ladies still standing in their appointed places, the Queen and the Prince sat down; there was a short pause; her Majesty glanced at the Speech which she held in her hand, and then, with a graceful movement, said, "Be seated." Almost immediately, some fifty or sixty of the members of the House of Commons, preceded by the Speaker, entered, bowing profoundly. There was a universal "hush;" every eye bent in the same direction—every ear awake to drink in the music of a voice unrivalled in its melody and clearness. The multitude seemed crushed together; yet you could hardly hear them breathe: every sense was absorbed by a desire not to lose a word of "The Speech from the Throne;" and certainly, after the first sentence, spoken before perfect stillness prevailed, not one was lost. The simple reading filled the whole space. There was no effort on the part of her Majesty to be heard; she did not pitch her voice to a higher key than Nature intended she should compass; no tone was exaggerated; it was perfect harmony: the power of her voice is only equalled by its sweetness. When she made reference to assassinations in Ireland, there was a regretfulness in the tone of which no adequate idea can be conveyed in writing; and the sentence in which she expressed her determination that everything should be done to maintain peace with America, consistent "with national honour," was given in such a manner that "the Duke" might have closed his fingers on the sword he bore; and this varied reading was compassed without an effort; every word—nay, every letter—had its full weight and expression; every tone was full of melody, and most entirely free from affectation. We had heard much of the Queen's reading, but the reality surpassed our expectation; and the varied expression of her countenance, and the pure sunniness of her manner, gave increased dignity and power to her words. When it was over, the House heaved one deep sigh, as though its breathing had been long suppressed.

The Speech, when printed, looks of as good a length as such speeches usually are; and when we read it, word for word, we recognised the whole; but how different and long it seems, lacking the tone and grace of her delivery! The pageant was soon over; in two other minutes the Throne was vacant. Ladies who had been unable to obtain seats, rested—fatigued by heat and excitement, before venturing to encounter the crush in the lobbies—on the Treasury benches; and more than one hint was given by the officials, that "The House must be cleared," before they moved, reluctantly, away.

Again we say that such a sight, even in the present House of Lords, is the finest in England; but what will it be in the "New,"—with abundant space, and the architectural advantages that must immeasurably increase its grandeur and interest!

TOPICS OF THE MONTH.

THE PRESIDENT OF THE ROYAL ACADEMY.—We learn from our esteemed contemporary—"The Literary Gazette"—that a grant of £300 per annum has been voted by the Council to Sir Martin Archer Shee for his life. This is a good and a wise step; we hope it will be continued—for life—to Sir Martin's successor, whoever he may be. The duties of the President are arduous, and ought to be expensive,—for it is to the honour of the Academy, and for the advantage of British Art, that he should occasionally "receive" the learned of his own country, and foreign *savants* when they visit London. For costly entertainments there is not only no necessity—they would be absurd; but certain expenses should be incurred by the President, which the Academy should defray. Since the palmy days of Sir Joshua Reynolds—when Burke, Goldsmith, Johnson, and a host of other great lights of the age used to assemble in Leicester-square—there has been no thought on the part of a President to mingle Art and Literature in society by bringing together their leading professors. We trust the fact referred to is an augury of a better and wiser course.

A MERCHANT-PRINCE OF ENGLAND.—Mr. Yates, of Liverpool, has given £50,000 for the establishment of public parks in that town. The record of a fact like this would be spoiled by any comment.

THE MEDAL FOR CHINA.—Mr. Wyon, the engraver to the Mint, has just completed the die for the medal to be distributed to the officers and soldiers who have served in China during the late war. The die has been successful; and preparations are making for striking the medals, of which 18,000 are commanded. They are to be all of silver; no difference being made between those to be presented to the officers and those to be given to the men. The intrinsic value of each is about five shillings and sixpence. The medal is a beautiful work of Art—worthy the skill and genius of the foremost artist of the age in this department of Art. It contains a portrait of her Majesty, with the words "Victoria Regina;" on the reverse is a trophy composed of the weapons of the army and the navy, resting under the shadow of a palm-tree, which supports the armorial bearings of Great Britain; above are the words "Arma exspectare Pacem," and underneath is the word "China." The ribbon is to be of scarlet with a yellow border—the scarlet denoting the colour of England, and the yellow being the Imperial colour of China. The medals will probably be issued to the soldiers and sailors about the middle of the year.

ADMISSION TO WINDSOR CASTLE.—The Queen has commanded that, in future, no fees shall be taken from any person visiting the state apartments at Windsor Castle. The public are now admitted by tickets on Tuesday, Thursday, and Friday, in every week; between the hours of 11 to 4 from April to October, and 11 to 3 from October to April. It may be convenient to our readers to know that these tickets are to be obtained at Colnaghi's in Pall-mall East, Moon's in Thread-

* "The Literary Gazette" commences the year—the 30th year of its age—at the reduced price of fourpence, yet increased in size, and with augmented vigour. This step is most judicious; it should have been taken years ago; but it is by no means too late; we trust and believe the apparent sacrifice will be a great gain to its excellent editor, who has been so long a considerate, generous, and encouraging friend to all who follow the arduous and precarious profession of letters. Our own acquaintance with the "Literary Gazette" extends over a quarter of a century; we can well remember the time when its opinion greatly aided the fate of a literary aspirant; and, we speak from experience when we say, that scarcely one has prospered and deserved to prosper who did not receive an early cheer onwards from this powerful arbiter: praise was accorded so generously and so cordially; advice was given with so much discretion and temper; censure was applied with so little asperity; reproofs were administered with so gentle a spirit; the criticised who was reproved was rarely humbled, and never insulted. We have spoken in the past tense; but happily we may speak in the present; for the same kindly mind presides over and directs its censures, its laudations, and its counsels. We verily believe there is not a single writer of eminence, who may not trace to this source much of distinction achieved; not one who does not owe the editor of the "Literary Gazette" a debt of gratitude. We answer for nine-tenths of the literary men and women of our age, with whom we have been, or are, personally acquainted.

needle-street, Ackermann's in the Strand, and Mitchell's in Old Bond-street.

COPYRIGHT IN PRINTS.—This subject, although one of very great importance, seems to be uncertain and unsettled: it is difficult to say how the right is acquired, and in what it consists. A recent opinion of Mr. Godson was obtained, by which it would appear that, no matter how many copies may be engraved from the same picture—or from painted copies of the same picture, each separate and distinct engraving enjoys a separate and distinct copyright. Take, for example, the print after Wilkie's "Chelsea Pensioners;" the proprietor of the picture is the Duke of Wellington; his Grace gave permission to a publisher to engrave it; and that publisher paid Wilkie for the copyright a thousand pounds; the Duke may, if he pleases so to do, lend that picture to-morrow to another publisher, or permit that other publisher to make a drawing of it for the purpose of engraving; and such engraving, so produced from the original picture or the copy, would carry with it a copyright, notwithstanding the previous copyright of the publisher who had previously published a print from the picture. Such, at least, is the opinion of Mr. Godson—and he is high legal authority on such subjects. Publishers should look to this; it is with them a common practice to engrave plates from pictures they have purchased, and then to sell the pictures—ignorant of the fact (if fact it be), that they are selling the copyright with it. As in such matters we cannot be too particular, we give Mr. Godson's opinion in his own words—premising that the question arose in consequence of two parties having engraved two plates from two drawings—copied from the original picture, both by consent of the owner of the said picture:—

"I am of opinion that the owner of a picture may (if he think fit) give permission to each of several persons to make an engraving for himself from the picture; and each engraver will (if he does not copy from another person) have an independent copyright in his engraving. Mr. A—and Mr. B—have therefore separate copyrights. The owner of the picture cannot divest either engraver of any right. The lapse of time makes no difference."

"Inner Temple, Dec. 4, 1845."

ANCIENT PAINTINGS IN CARPENTERS'-HALL.—On the site of the old London Wall, and in the street named from that ancient circumvallation, stands the hall of a company which still retains many of its pristine features. It escaped the Great Fire of London, when all that surrounded it was in ashes; and it was repaired, altered, and modernized at different periods after that event, but in all instances the substructure was the ancient original hall. Thus it still preserves the old window, with its deep mullions, which threw light upon the festivities of the sixteenth century, although stunted of its fair proportions by the introduction of a ceiling in 1671, brought considerably below the original roof, which was of open timber work, and arched like that of Westminster-hall. The corbels on each side of the hall still remain, from which this roof sprung; and the exposure of the western end in its original purity shows the massive beams built into the more modern work. At about the height of nine feet from the ground, and level with the corbels, are a series of ancient distemper paintings, three feet in height and twenty-two feet in length, which are nearly perfect, and which originally filled the entire width of this wall, being surmounted by an embattled beam. They are all scriptural, and have all a reference to carpentry. The first represents 'Noah building the Ark;' the second, 'King Josias ordering the Repair of the Temple'—a subject chosen because the honesty of the carpenters employed is noted in Holy Writ; 'Joseph working as a Carpenter at Nazareth, the Saviour picking up his chips;' and 'The Infant Jesus teaching in the Synagogue'—this latter subject coming into the series because of the question asked, "Is not this the carpenter's son?" The series of four are all painted in distemper, in a very bold and forcible manner, reminding the spectator of the works of Holbein. They are painted on a thin layer of lime, placed on a much thicker body of clay, held together with hay in place of the ordinary hair as now used; and it is worthy of notice, that the ancient fresco painters used chopped straw as an *intonaco* for their under surfaces. The Carpenters' Company have shown every solicitude for their preservation, and intend to cover them with glass. The entire series have been traced

from the walls, reduced and engraved on copper by Mr. Fairholt, F.S.A., for the British Archaeological Association, and it will be published in the forthcoming number of their Journal.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.

The usual half-yearly meeting of the Council of this important and valuable Institution was held on the evening of the 9th of January, J. H. Mann, Esq., V.P., in the chair. The report of the Treasurer's account was presented, and it was found that £637 had been distributed to distressed artists and their widows and orphans during the past year. Among applicants thus relieved were found the names of two individuals who were of the founders of the Institution—proving that even talent, industry, and probity combined are not exempt from the casualties of sickness and the infirmities of age. The loss sustained by the Society by the deaths of the late T. Phillips, R.A., and Andrew Robertson, both connected with its foundation, was the subject of the greatest regret to all the members of the Council, as they will be to all lovers of Art. Twenty-three cases were presented, which, after careful investigation, both as to the merits of the artists and the pressing necessities of the applicants (both of which are required to be satisfactorily proved), the sum of £280, being the whole of the present disposable fund, was appropriated to their relief. We have the greatest pleasure in recommending this Institution to the favourable attention of both the patrons of Art and artists, and to the friends of benevolence and charity. One better entitled to public support does not exist in the Metropolis.

PROFESSOR COCKERELL commenced his annual course of lectures at the Royal Academy, on the 8th of January.

THE BRITISH INSTITUTION.—The Exhibition at the British Gallery will open, as usual, about the 10th of the present month of February. The principle that was first introduced last year, and found to answer so well, will be repeated—i. e., no pictures will be hung that have been elsewhere exhibited. We earnestly hope the collection will be creditable to British artists, on the one hand, and that on the other the principle of "hanging" will be a just and fair one.

EXCURSIONS IN ITALY, BY EDWARD LEAR.—We have seen a series of exceedingly beautiful and highly interesting lithographic views, executed by Mr. Lear, from drawings made chiefly in the Abruzzi—the northern provinces of the kingdom of Naples, hitherto little visited by artists. They are on the eve of publication by Mr. M'Lean, and cannot fail to produce a more than common sensation, as well for the pictorial importance of the subjects and their novelty, as for the excellence of their execution. The work will contain descriptive letter-press,—largely illustrated by engravings on wood, explanatory of costume, &c. They will be also drawn by the artist's own hand. At present we content ourselves with merely announcing this publication, as we shall review it in detail, introducing probably some of the woodcuts into our pages.

HOSPITAL FOR THE CURE OF CONSUMPTION.—It will be in the memory of our readers, that, nearly two years ago, a bazaar was held in the Royal Gardens at Chelsea, for the purpose of augmenting the funds of this most excellent and valuable "charity." The result has been, that a structure, in all respects suitable, and one which by its excellence in architecture contributes essentially to the beauty of the metropolis, has arisen in Old Brompton—the Montpelier of London, famous for the salubrity of its air; its peculiar mildness, indeed, has long been celebrated; it was in this vicinity that James I. made the attempt to introduce the mulberry, with a view to the home growth of silk; and in more modern times it is selected by physicians as the best calculated for persons afflicted with delicate lungs. A better site, therefore, could not have been selected; and the architect has so ably discharged his duty, that no structure in the kingdom is provided with a greater number of important conveniences, while its elegance as a public building is universally acknowledged. Little more than the half of it is, however, completed; that which is finished is capable of receiving 100 patients; but, alas! may we not ask, "What are they among so many?" The object which the Committee have now earnestly at heart—and in which they will be cordially responded to by the public voice—

is to complete this edifice, so that the means of admitting patients may be in a degree commensurate with the terrible increase of demands upon the charity. As a large auxiliary to the fund, another bazaar will be again held in June next—and again in the beautiful gardens connected with the old Hospital at Chelsea. We rejoice to say, the Queen has signified her will to become its Patroness, and will no doubt be present on the important occasion referred to. Our preliminary notice—for we shall have other occasions of introducing the subject—is designed to stimulate the aid of our readers; to induce their contributions towards the fully carrying out a plan of incalculable benefit to the human race; for the charity is not only established to relieve suffering patients, but to study, with a view to cure, the most frightful and extensive malady by which our country is afflicted.

ATLAS OF THE ANCIENT AND MODERN WORLD.

—A series of maps are in progress, which exhibit considerable novelty, and are so obviously useful that one marvels at the idea not having been hitherto suggested and practically worked out. The new feature consists in the introduction of the one map of the ancient, middle age, and modern names of places—so that the student of geography and the reader of history shall obtain at one view that information which he has been accustomed to seek, by much labour and loss of time, in three different channels—two of them being seldom of easy access. The advantage of this improvement is obvious: it will amazingly facilitate the acquisition of knowledge, and add materially to the enjoyment to be derived from such important studies. The inventor of this plan is Mr. Joseph Hall, map-engraver (of Red Lion-square), whose reputation is high in this department of Art. The map of France, "ancient, middle age, and modern," the only one of the series yet completed, has been submitted to us. It completely answers the purpose designed, and cannot fail to prove a valuable boon to all institutions and public and private schools, as well as to the student of history and the general reader, inasmuch as the atlas will thus combine the advantages of three atlases—facile for reference at all times. The example we have seen has been executed in the best possible style; it is engraved on steel, and is an exquisitely fine specimen of workmanship: the names of places are all clearly marked, the mountains are delineated with the nicest skill, and the small islands are given with much distinctness. The colouring is fine; and while preserving accurately the modern divisions, it gives also those of the Romans. The whole of the drawings are strictly original, compiled from the best and most authentic sources, by Mr. Hall, under the guidance of the safest ancient and modern authorities—especially D'Anville and Delisle. Thus, not only in the facilities afforded by the plan, but in the manner of its execution, will these maps be incomparably superior to any other maps hitherto produced in this country.

THE PROVINCIAL SCHOOLS OF DESIGN.—We regret to learn that Mr. Wallis has resigned the head-mastership of the Government Branch School of Design at Manchester; and that Mr. Heaviside has also resigned that of Birmingham. These are heavy losses to the Institution; for, we speak from personal knowledge when we state, these gentlemen were well suited to the important situations they occupied, were carrying out their plans for the improvement of the Schools with prudence and ability, and were giving exceeding satisfaction to the manufacturers and the students. We are not acquainted with their motives for resigning—but, be they what they may, we cannot but lament the circumstances as serious impediments to the on-progress of the Schools. The resignation of Mr. Heaviside, we believe, arose from personal considerations; that of Mr. Wallis we imagine to be the result of a misunderstanding with the artists—members of the Royal Academy—at Somerset-house, who pressed upon the Provincial Master the imperative necessity of studying the figure—to an extent which he considered impossible in reference to the demands upon the time required by the students for the acquisition of knowledge more directly practical and more immediately profitable. No doubt the force which the Royal Academy brings to bear upon the Schools of Design must be productive of some good—but we fear it is of evil also. Of the

real object of such Schools they seem to know very little. We apprehend it is a calamity rather than a benefit that their views should so completely predominate.

THE NELSON MONUMENT.—On the 23rd of last month, a question was put by Mr. Collett, in the House of Commons, to the Earl of Lincoln, on the subject of the incomplete state in which the Nelson Monument has remained for now eighteen months or more. Lord Lincoln stated in reply, that the delay had been occasioned in consequence of the inadequacy of the subscriptions, but that the completion of the work would be proceeded with immediately by Government. We have to communicate, in addition to the announcement we last month made of such determination on the part of the Government and the names of the artists, that the commissions to these gentlemen have been finally confirmed, that the reliefs are to be in bronze, and the sum to be paid for each is £1000. The bronze for these works will be supplied by Government, and two years at least will be necessary for their completion. Thus at last is this national monument to be finished—having been already too long in its present state a national reproach.

POSES PLASTIQUES.—At the Adelaide Gallery, last Thursday, Herr Keller exhibited to a company of artists, especially invited for the occasion, his ability in imitating the poses of the most celebrated antique sculptures. We may here explain, as these exhibitions are public, that the persons assuming the positions of these famous works are not nude, but wear a dress fitting the person nearly as closely as the skin itself; and moreover, in the groups, which are often composed of a dozen or more of characters, the female figures are fully draped, and the others more or less so, in addition to the covering of which we speak. The action and positions at once assumed by, we believe, Professor Keller himself, represented most perfectly some of the most celebrated marbles, as 'The Fighting Gladiator,' and the figures termed 'The Dying Gladiator,' 'The Antinous,' 'The Dancing Faun,' &c. &c. But to those who are familiar with those reliques, from having worked from them, there are discrepancies which do not strike ordinary observation; as, for instance, the beautifully compact form of the Faun is, we may say, imperfectly represented by a differently constructed figure, however fine. Again, in, for instance, a representation of 'The Gladiator,' the wonderful development of the muscles of the back, and the inimitable firmness and marking of those of the limbs, are, of course, missed by the artist in the living representative, although no fault can be found with the truth of the representations. Besides single figures, very many beautiful groups were formed, entitled 'Combat of the two Brothers,' 'Conflict of Romans,' 'The Death of Hector,' 'Burial of Hector,' &c. &c.

THE ELDON GROUP.—This group of two colossal sitting statues, in memory of the brothers, Lords Eldon and Stowell, is cast in plaster, and will be forthwith advanced to completion and sent to Oxford. These figures we have before described, as seated side by side, and habited in official robes. The work is to be executed in marble.

THE ARTIST-AMATEURS OF THE DRAMA.—The dramatic performances in aid of the funds of the Artists' General Benevolent Institution "came off" at the St. James's Theatre, on Tuesday, the 27th of January,—but at too late a period of the month for us to do more than record the fact, upon which we shall have, no doubt, some remarks to offer in our next.

THE REPORT OF MR. POYNTER, the Inspector of the Provincial Schools of Design, is "in the press," and will be issued in a few days. Unfortunately, it was not ready in time for comment in this number of our Journal.

THE MANCHESTER EXPOSITION OF BRITISH INDUSTRIAL ART.—The Exposition will continue open until the end of February. We shall consequently postpone to our next number such further observations as we may consider necessary to follow up the Illustrated Report published in our Supplementary Number—issued on the 19th of January. Various contributions have been since sent in—of which we shall then take some note.

REVIEWS.

HANDBOOK OF YOUNG ARTISTS AND AMATEURS IN OIL PAINTING. By an AMERICAN ARTIST. Published by WILEY and PUTNAM, London and New York.

This is a thick volume (pp. 397), evidently written with a sedulous desire of communicating to students and amateurs everything known in the practice of the art. And we are not surprised that such a book should be written and published in America, knowing the progress that Art is making on the other side of the Atlantic. It is sufficiently known that there are American artists who would take an eminent position in any school; and we have had opportunities of seeing that they have not only read everything on the subject of their profession, but have had an ample field for becoming practically acquainted with every recipe offered in this book, which is founded upon the manual of Bouvier. Most treatises of this kind suppose in the pupil certain attainments preparatory necessary to the comprehension of the instructions laid down; but this handbook, like the manual we mention, supposes no initiatory experience, but takes the tyro by the hand and conducts him to the most accomplished practice of the art. To mention the known sources whence the bulk of the matter is derived, is to describe, in the strongest and most significant terms, the character of the work. The author modestly claims little for himself, although such a production is clearly the result of skill and experience. In addition to the writer and experienced painter, whose work forms the base of the treatise, he quotes extensively and judiciously such authorities as Merimé, Field (Chromatography), De Montabert, &c. &c. The work is divided into seven parts, which in turn are subdivided into numerous sections—one to each material object or precept. As, supposing no experience in the pupil, every necessary is minutely described: thus, in enumerating and describing the materials and implements, the first part extends to twenty-four sections or chapters. The second part is composed of instructions relative to matters not so directly bearing upon materials as affecting the success of the operations—as the studio, light, &c. The third part is devoted to the first palette, or dead colouring; the fourth, to the second palette; the fifth, to painting draperies, and their general management; the sixth, to landscape-painting; and the seventh comprehends varnishing, cleaning, and lining pictures. The author has, throughout his work, studied to be as untechnical as possible, but, even in the event of any of the terms he employs being obscure to the inexperienced, he has added a dictionary of terms at the end of the volume. Thus, throughout the work, there is no difficulty, with attention and assiduity, left unprovided for, a character which must render the work popular among those for whom it is intended.

THE CHALLENGE—COMING EVENTS CAST THEIR SHADOWS BEFORE. Painted by EDWIN LANDSEER, R.A.; engraved by HENRY F. WALKER. Publishers: H. GRAVES and Co.

This is one of the noble conceptions of animated nature that give to Edwin Landseer rank as a painter of high genius—evidencing his power of elevating the animal he depicts, and that without removing it from its sphere, or rendering it in the least degree untrue to its character. It is impossible to look upon the dark and scowling stag, that amid the depth of a snow scene, and the darkness of night, bells forth his "challenge" to the rival who is crossing the lake to meet him, without feeling an interest of the deepest kind in the combat about to ensue, and a terror of what must follow. At one moment we believe the challenger must have the advantage, because he has not been fatigued by crossing "the heaving waters;" and then again we have great faith in the strong head and brave heart of him who is ploughing his way so fearlessly beneath the trembling rays of the thickly-clustered stars. It is, in truth, a painted poem; and the episode of the two pine trees, prostrated in the snow, the branches of one sticking up and out like the antlers of the stag, whose shadow seems moving upon the enshrouded earth, is very fine. The idea of the two forest chieftains meeting alone, in the deepness of midnight, to do battle with each other—to conquer or die, is positively sublime;

and the treatment of the subject is as fine as its conception. As a work of Art, few productions—and, perhaps, none of its class—have surpassed it; it is of more worth than a score of ladies' lap-dogs; and may be ranked among the most successful publications of the age. The work has been engraved with very considerable ability; and altogether the print will bear the warmest recommendation to all lovers of Art.

THE SPANISH LADY'S LOVE. By Lady DALMENY. Drawn on Stone by LOWES DICKENSON. Published by DICKENSON and SON.

This is a work of great elegance, produced with gorgeous effect, yet in perfect taste and in admirable harmony. The letter-press is in black and red letters; each page commences with a richly-illuminated letter, and contains a group to illustrate the story—the story being that of the Spanish Lady, *how she wooed an Englishman*.

The drawings are beautifully executed—they manifest a far greater degree of knowledge than we are accustomed to find in the productions of lady-amateurs; and exhibit correct study no less than refined taste and delicate feeling. There are, indeed, parts of the illustrations that may be termed—we hope without offence—*masterly*; the figures are delineated with exceeding accuracy, and there is much of graceful poetry in the manner in which the conceptions are worked out; the last of the drawings, in which the despairing "Spanish Lady" is exhibited as a nun kneeling at the shrine of the Virgin, is especially fine. The work may form an elegant addition to the drawing-room tables of the class to which the fair and accomplished artist belongs; but it may be welcomed in quarters far less exclusive—as a pleasant accession to the general store of embellished books; for it is brought out in the best possible style—obviously without regard to expense.

THE VILLAGE FESTIVAL. Painted by SIR DAVID WILKIE, R.A. Engraved by EDWARD SMITH. Publisher, THOMAS BOYS.

We have long wished, in common with all lovers of Art, to see this fine picture worthily engraved—in a style and of a size commensurate with its interest and high merit. This object has been, at length, accomplished: Mr. Smith has produced a copy in "the line" manner which satisfactorily represents the painting, and is a veritable acquisition to all who appreciate the genius of the great master. The original is, as our readers know, in the National Gallery, to which it was transferred from the Angerstein Collection, the painter having received 800 guineas for the work, which he finished in the year 1811—long before he had changed his style for one by no means so "natural" to him. It is, therefore, one of the productions of his best time, and it will ever be classed among his *chefs-d'œuvre*. Mr. Boys has acted wisely in introducing it as one of his series of publications to which he gives the title of the "Graphic Union;" it is in every way a pure work of Art; the subject is exceedingly interesting—it is one that all can feel and understand, and it comes home to the cherished memories of thousands—who remember what village festivals were before railroads depopulated villages or converted them into towns.

SKETCHES IN EGYPT. By H. PILLEAU, 16th Lancers. Lithographed by DICKENSON and SON, and published by them.

This work consists of twelve large views—chiefly of the most celebrated of the ancient buildings of Egypt—preceded by a modest preface, and accompanied by brief descriptive letter-press. The themes are judiciously selected, and the drawings would do honour to any professional artist; they are remarkably clear, comprehensive, and emphatic; evidently correct copies of the places delineated, yet with a sufficiency of poetical rendering to make the prints very agreeable to look upon. David Roberts has rendered us so familiar with the picturesque of Egyptian architecture, that a follower in the same path proceeds under disadvantages. There is, however, nothing in this work by which its author unpleasantly reminds us of his accomplished predecessor—to whom he renders the homage due to genius; and the field is far too ample not to afford scope enough for scores of artist-travellers. Officers of the army are often supplied with rare opportunities for increasing our stores of information;

a task such as this is in every way laudable; may the example find many imitators among those whose "profession" it is to sustain our honour and augment our glory, but who are not therefore bound to forget that they may essentially add to our enjoyment and instruction. The drawings have been lithographed with considerable skill, taste, and feeling.

IRISH MELODIES. No. 1. "Lesbia and Nora Creina." Drawn by Miss LAMONT. Lithographed by REGNIER. Published by GAMBART, JUNIOR, and Co.

We believe, although the fair artist has a French name, and the print issues from the French press, the lady to whom we are indebted for this very charming work is Irish; and we cordially welcome so graceful and characteristic an evidence of talent employed in illustrating the beautiful melodies of her country. The opposite heroines of song—the proud beauty, and the gentle artless maiden—have been portrayed with a thorough appreciation of, and feeling for, the poet's lines. Nora Creina is essentially a "girl of the green isle," whom Nature has made lovely; and her form and features are placed in admirable contrast with those of the dame who wears the robe of gold, and whose wit is either dazzling or wounding. It is pleasant to see a lady's pencil so well occupied; and we rejoice that her work has received ample justice at the hands of the lithographer. The print is produced in the best possible style.

ANGLICAN CHURCH ARCHITECTURE. By J. BARR, Architect. Oxford: J. H. PARKER.

An excellent hand-book—simple, clear, and useful. In the words of its author, "This little work is intended to serve merely as an introduction to the study of the ecclesiastical edifices of this country, and, at the same time, to afford a simple and practical guide to those who are engaged in the erection or restoration of churches." This promise is fully carried out by our author, who illustrates his views with some quaint and interesting anecdotes of other days. Thus, speaking of the church tower, often used as a landmark, he says:—"There is a tradition that a large lamp was formerly hung in the fine lantern of All-Saints, Pavement, to light pilgrims and others journeying over Gualtree Forest, that extended from York to Easingwold. On a dark and stormy night, the effect of this illuminated steeple must have been particularly grand, presenting to the eyes of the tired wayfarers a bright and beautiful symbol of the constant vigilance which the Church manifested for their welfare." Again, speaking of the old yews, so common to our churchyards, he says:—"In former times its branches were carried in procession on Palm Sunday; but are now merely employed, with the evergreen boughs of the holly, to decorate the interior of the edifice during the holy season of Christmas. It is to be regretted that the ancient and graceful custom of decking the church at other solemn festivals is at the present day continued in very few places; and the revival of ceremonies which have fallen into disuse is ever attended with difficulty when there is no express order for their observance." The latter remark is judicious and worthy of remembrance, as are those on "the exclusive and fastidious habits" which enjoin high pews, and disfigure so many churches; he says:—"All the pews should be of the same description; and those allotted to the poor ought never to be in an inferior situation, for this invidious custom is not only entirely opposed to the spirit of Christianity, but is distinctly condemned by St. James." The latter half of the volume is devoted to an historical summary of Anglican Church Architecture, remarkable for its brevity and utility. This little volume is well illustrated with a profusion of excellent wood engravings, elucidating the author fully.

TO SUBSCRIBERS.

THE Supplementary Part—No. 20—of the ART-UNION Journal (containing the Report of the Manchester Exposition of British Industrial Art) was published on the 19th of January; but, as some delay has occurred in its transmission, it is not improbable that many subscribers may not yet have received it.

We request they will lose no time in procuring it; as, otherwise, their volumes may be incomplete; for it is likely to be "out of print," and it will be impossible to reprint it.